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NEW YORK, FEBRUARY 1, 1938

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From a painting by Nikol Schattenstein

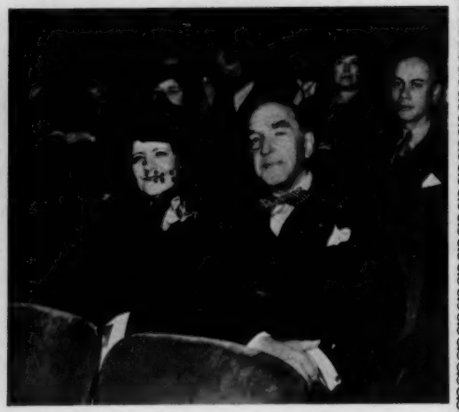
LAURITZ MELCHIOR

Heroic Tenor

Opens the Wagnerian Ring Cycle at the Metropolitan Opera on February 3

KIRSTEN FLAGSTAD
listens to her sister Karen's voice, coming from Oslo, in an international broadcast conducted by the RCA Magic Key. They carried on a conversation between numbers. (Photo by Ben Grauer.)

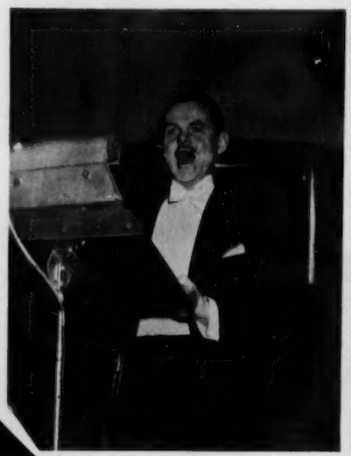
(RIGHT)
ROBERT CASADESUS,
pianist, is soloist with the New York Philharmonic-Symphony Orchestra on March 17, 18 and 20. He also appears this season with the Cincinnati, St. Louis, Chicago and Boston orchestras.



ANDRES DE SEGUROLA and MME. DE SEGUROLA were in the audience at Jose Iturbi's recent recital in Los Angeles. (Photo by Bonwitt from Pictorial Feature Service.)

(LEFT)
MARCEL HUBERT,
cellist, gave a New York recital in Town Hall on January 14. (Musical Courier Staff Photo.)

(BELOW) *SCENE FROM THE SUN DANCE,*
American opera by William F. Hanson, to be given its New York premiere this season by the New York Light Opera Guild (John Hand, general director and conductor.)



LAWRENCE TIBBETT
making his regular appearance with a radio orchestra on CBS. (Pictorial Feature Service Photo.)

(BELOW) *At the DANCE INTERNATIONAL EXHIBITION, Rockefeller Centre, New York, Anne Morgan chats with Lotte Lehmann (right), who autographed copies of Eternal Flight, her recently published novel, for the exhibit of books. (Photo by Frank Randt.)*

(RIGHT)
LA MORT DE CYGNE,
first motion picture made at the Paris Opera, has a prominent part devoted to the ballet. Produced by Jean Deval, it will shortly be shown in the United States. (Photo by Pictorial Feature Service.)

(See Inside Back Cover for Additional News Pictures)

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La Scala Season Opens With Boito's Mefistofele

Granados' Goyescas Performed—New Orchestral Compositions—Abundance of Concerts

By MARY TIBALDI CHIESA

MILAN.—La Scala's seasonal inaugural was Boito's Mefistofele, in a revised edition. The audience acclaimed de Sabata, conductor, Tancredi Pasero as Mefistofele, Mafalda Favero as Margherita, and Giuseppe Lugo as Faust. The new scenery by Mario Zampini showed high imagination.

The second performance was more interesting. The first part of the program offered Granados' Goyescas, premiered in New York in 1916. Properly speaking, Goyescas is not an opera, but an adapted piano suite, with other material. On that work the librettist Fernand Periquet embroidered an impassioned adventure of love, jealousy and death, the composer adapting and orchestrating the music and creating the vocal parts for soloist and chorus. The result is a series of three theatrical frescoes, dazzling for the eyes and ears, captivating and picturesque. Granados was at his best in pianistic compositions and the orchestral version of Goyescas is probably not entirely his own. But it is colorful and effective.

The first and third scenes, by M. J. Sert, the original and genial Spanish artist, are quite in the Goya atmosphere. Mario Frigerio, *régisseur*, succeeded in populating these pictures with an animated mass of dancers and choristers, to surround the four ardent protagonists: Maria Carbone (Rosario), Pablo Civil (Fernando), Cloe Elmo (Repa) and Afro Poli (Paquiro). Enthusiastic applause was given the interpreters and excellent conductor, new to La Scala, Franco Capuana.

BALLET BY RESPIGHI

The second part of the evening was devoted to a ballet version of Respighi's suite of Ancient Dances and Arias, a free masterly orchestral elaboration of old lute melodies. Carlo Guastalla, librettist, imagined a slight plot, a gallant love adventure in the atmosphere of the seventeenth century, Margherita Wallmann created the dances and movements, Mario Pompei painted the scenes and costumes. Everything was tasteful and perfectly realized, in line with the best Scala traditions, but with a praiseworthy sense of modernity. Nives Poli, dancer, made a delightful Fairy, beautifully assisted by Carletto Thieban and Pier Luigi Marzoni. The audience received the lovely performance with acclamations.

CONCERT LIFE

Two symphonic concerts, one by the Scala Orchestra with Marinuzzi, and one by the Roman Augusteo Orchestra under Molinari, presented new works by Alfano, Corelli-Pinelli, Malipiero, Petrassi, and attracted a crowd to the Teatro del Popolo. Followed concerts of chamber music by the Poltronieri Quartet, and by pianist Vidusso and singer Ebe Stignani; and an elevated piano recital by Wilhelm Backhaus.

The next concerts were with the orchestra and chorus of the Turin Radio, under La Rosa Parodi, the Musica Viva Orchestra (Vienna) under Hermann Scherchen, another by the Berlin Philharmonic Orchestra under Hans von Benda. At the first, a poem, Cecelia, by Vito Frazzi seemed original and genially inspired; at the second and third, new works by Lualdi, Honegger, Dallapiccola, Alban Berg and Pfitzner were received with interest and sympathy. Other concerts were given with good success by Maria Golia, talented young pianist, Luisa De Paola, soprano, Massimo Amfitheatrof, cellist, and Paul Baumgartner, pianist.

An interesting inauguration concert at the Associazione Italo-Germanica was held in the presence of Minister Alfieri and the German Ambassador, H. E. von Hassel. Alba Anzellotti, singer, Cillario, violinist, Favaretto and Vidusso, pianists, and the Rome Quartet provided the program.

VARIED TONAL FARE

An excellent chamber orchestra concert, with soloists from La Scala Orchestra under Serafin, presented new works by Hindemith and Moratori, and opuses by Beethoven and Mozart. This was followed by a splendid recital by Alexander Brailowsky.

The Amici della Musica presented many excellent recitalists: Gina Pasquini, pianist, Emanuel Feuermann, cellist, Elsa Buchal, soprano, Carlo La Spirz, violinist, and Maria Fiorenza Ciampelli, soprano; a concert by the Pavia String Orchestra and Verdi Chorus conducted by Guido Farina; a recital by the excellent baritone Mack Harrel and Rosetta Fabbrini, a promising pianist.

Under Un'ora di Musica, an interesting program of Handel, Debussy and Malipiero was given by Giulia Tess, singer, Favaretto, pianist, and the Pierangeli-Crepax-Tassinari Trio; while the C. M. F. sponsored an attractive program with new music by Soresini, Lupi and Bettinelli, works by Paisiello, Corelli-Geminiani, Schumann and Schubert, and Bloch's masterly Concerto Grosso. Both Primo Casale, conductor, and his orchestra of young musicians were enthusiastically acclaimed.

New Wolf-Ferrari Opus

VENICE.—Wolf-Ferrari is writing a new opera, the libretto (written in collaboration with Ghisalberti) being drawn from Lope de Vega's play La Donna Bona.

D. N. L.

Weinberger's Wallenstein Has Vienna Opera Premiere

New Work by Composer of Schwanda Wins Cordial Reception — Business Men's Chorus Celebrates Seventy-fifth Birthday

By MARTA FRANK-PISK

VIENNA.—The world premiere of Jaromir Weinberger's Wallenstein, dedicated to Chancellor Schuschnigg, was a recent event at the Vienna State Opera. This music, of the popular kind, similar to that of Schwanda, reaches its climax in the lyric scenes of Thekla and Wallenstein and in the war-like episodes. The work had a friendly welcome. Alfred Jerger sang the title role masterfully, and Esther Rethy brought a crystalline voice to the part of Thekla.

At the State Opera new scenery has been acquired for some works and newly restudied operas have been offered. The most important of these to date have been Palestrina by Pfitzner, with Bruno Walter directing and with Otto Erhardt as *régisseur;* and Arabella by Strauss, gracefully and gaily conducted by a newcomer, Wolfgang Martin, who also led the Wallenstein premiere. Visiting conductors have also appeared, adding variety and tone—especially Furtwängler and Knappertsbusch—and Kiepura, Emerich, Lorenz, Zimmermann, Dr. Tomel Spataru, Marguerite Perras sang leading roles.

CHORAL JUBILEE

A jubilee concert commemorating the seventy-fifth year of the Wiener Kaufmännischer Gesangverein, was a real feast. Three skillful conductors shared honors in a program embracing Chorphantasie (Beethoven), Allmacht (Schubert), Christnacht (Wolf), Te Deum (Bruckner). The soloists were Anni Konetzni (soprano), Esther Rethy (contralto), Anton Dermote (tenor), and Fred Destal (basso).

Making her first appearance in Vienna a victorious one, Myra Hess enchanted her hearers with musical grace and artistic understanding. She interpreted Bach, Beethoven, Brahms, Schumann and Purcell.

Wilhelm Backhaus, devoting himself to Beethoven, played five of the master's sonatas. Backhaus' technic and insight mastered each work.

Playing Chopin, Ignaz Friedman was at the peak of his accomplishments, in the evening he devoted to that composer.

Other pianists whose recitals here have won success include Kurt Engel, rich in tone; Armin Berchtold, a Swiss whose Brahms and Schumann selections scored; Ezra Rachlin, gifted young American of unusual talent; and Dorothy Parsons, who played with typical English thoroughness.

Sarah Fisher, intelligent and artistic singer, furnished the opportunity to hear modern Austrian songs by Marx and Reti.

HELEN TESCHNER TAS PLAYS

Helen Teschner Tas, violinist, proved a real surprise. Her beautiful tone, together with the unusual intensity and soulfulness of her playing gave ample justification of her reputation in America. Her Bach and Brahms interpretations were outstanding.

A concert arranged by the Austrian Komponistenbund presented French sonatas for violin and piano by Casadesus, Roussel, Martelli and Ravel. Robert Soetens, violinist, and Suzanne Roche, pianist, were the performers and had to give an encore.

Toscanini Continues Broadcast Series

Leads Sibelius, Busoni and Tommasini, Scores with NBC Orchestra

By LEONARD LIEBLING

Another numerous and excited body of studio listeners was regaled by Toscanini's NBC Symphony Orchestra concert on January 22 and millions of radio hearers doubtless shared the same reaction.

The conductor, in his usual elevated spirit and mastery, led Cherubini's Anacreon Overture, Haydn's B flat symphony (No. 98), Brahms' A major serenade for small orchestra, and Wagner's Meistersinger Prelude. Exquisitely neat and sparkling was the playing in the opening selection as well as in the Haydn measures. The full tone and glowing hues of the strings made the final moments of the program wholly delightful.

Toscanini did well to give renewed hearing to Brahms' amiable piece, one of his most genial and smoothly written works. Its neglect on the part of other conductors is difficult to explain. A long-lasting ovation fell to the leader after the concert, and he and his players had to respond with innumerable bows.

SIBELIUS AND NOVELTIES

The current Sibelius flurry probably moved Toscanini to put that composer's second symphony on the January 15 program of the NBC Orchestra, broadcast from the usual studio in the RCA Building. Other numbers were Brahms' Tragic Overture, Busoni's Rondo Arlecchinesco and Tommasini s variations on Carnival of Venice.

Wise Toscanini surrounded the Sibelius music with matter of either slight worth or cheerful mood, so that the Finnish symphonist of necessity sounded exceptionally portentous. Certainly Brahms' rather weak overture and the trifling scores of the two Italians served to lift the Sibelius opus immeasurably. It was canny and successful programmaking. Searching characterization and splendid playing further enhanced the message from the North, and gave it in-

(*Continued on page* 10)

Queen Elizabeth's Prizes Extended

BRUSSELS.—Queen Elizabeth of the Belgians, founder of the Ysaye Prize, announces that the contest will hereafter be open to violinists, pianists, and orchestral conductors and will be held in May of each year. In 1938 it will be open to pianists only. There are twelve prizes: one at 50,000 francs, two at 25,000, three at 20,000, four at 17,500, five at 15,000, six at 12,500, seven at 10,000, eight at 8,500, nine at 7,500, ten at 6,500, eleven at 5,000, and twelve at 4,000. All requests for information should be addressed to M. Charles Houdret, Administrateur-Directeur de la Fondation Musicale Reine-Elizabeth, Palais d'Egmont, Brussels.

R. P.

Liszt Rhapsody Found

WEIMAR.—In the Liszt Archives here, an unknown piece for piano, Roumanian Rhapsody, dated 1847, has been discovered, bringing the number of Liszt rhapsodies up to twenty.

Portland, Ore., Faces Orchestral Crisis

Symphony Society, Sponsoring Organization, Announces Withdrawal of Its Support from Ensemble

PORTLAND, ORE.—Possible suspension of symphony concerts for the 1938-39 and 1939-40 winter seasons looms as a consequence of the announcement by the Symphony Society of Portland that it will withdraw its support of the Portland Symphony Orchestra for the next two years. The Symphony Society is the sponsoring body of the orchestra and its action virtually means that the orchestra's principal source of income, aside from ticket sales, will be withdrawn at the end of the present season.

HOPE TO LIFT DEFICIT

The reason for the society's act is that the accumulated deficit from the past six years will be at least $27,000 at the end of the present season next month. It is hoped the deficit can be lifted in the two-year interim and funds made available for a new start in 1940.

Steps are already being taken by the Portland local of the Musicians' Union, acting for players in the orchestra, to continue symphony concerts next year on a co-operative basis. The Symphony Society's action will not affect next summer's symphony concerts, plans for which are already being formulated.

CONCERT EVENTS

Outstanding musical events of the past month were the annual performance of Messiah under the joint sponsorship of the Council of Churches and the Symphony Society; the regular symphony concert on January 3 and the matinee symphony concert on January 9, with Viola Wasterlain as violin soloist; and Jose Iturbi's recital in the Auditorium, January 6.

Miss Wasterlain made a splendid impression with a musicianly performance of the Goldmark concerto and was roundly applauded. Iturbi's concert was of the heroic order, and attracted the largest audience to hear a pianist play here in many years. D. L. P.

VERDI HEROINE

GINA CIGNA,

Metropolitan Opera soprano, as Elvira in Ernani, a role which she sang at La Scala. (Photo by M. Gamuzzi.)

AIDING NEW YORK STATE CHARITIES

A RECEPTION AT SHERRY'S,

New York, was given by the State Charities Aid in honor of Elisabeth Rethberg, Friedrich Schorr and René Maison, who appeared in a matinee performance of Die Meistersinger at the Metropolitan Opera House on January 14, as a benefit for this organization. Seated, Mrs. James Roosevelt and Mme. Alma Clayburgh; standing, left to right, Mrs. Francis Boardman, Mr. Maison and Mme. Rethberg. (Photo by Michael Caputo.)

Broadcasting Companies Reported Adding 1,000 Musicians

More than 1,000 musicians will be added to the personnel of orchestras for the National Broadcasting Company, the Columbia Broadcasting System and the Mutual Broadcasting System under contracts recently signed, according to an announcement by Joseph N. Weber, president of the American Federation of Musicians.

"This," he said, "represents an increase of $2,000,000 in payrolls. In addition, about ninety per cent of the 273 independent stations have entered similar contracts, and others are expected to follow." Under the contracts being negotiated, January 17 was set as the date for becoming effective.

Princess Bederkhan Dances in Paris

Princess Leila Bederkhan, Kurd dancer, appeared as soloist with the Paris Symphony Orchestra, Paris, on January 30, the concert being a benefit for the retiring fund of the orchestra. On the Princess' program were premieres of works by Darius Milhaud and Castelnuovo-Tedesco.

Hofmann Playing Recitals on Successive Nights in New York

Because a sold-out house will greet him at his Carnegie Hall, New York, recital on April 9, Josef Hofmann, celebrating his fiftieth year as a concert artist, will repeat his program in the same auditorium the following night.

Walter Damrosch Awarded National Institute Medal

Dr. Walter Damrosch was awarded the gold medal for music at the annual meeting of the National Institute of Arts and Letters in New York. Previous awards were made to Charles Martin Loeffler and George Whitefield Chadwick, the organization making such grants only at ten-year intervals.

Dr. Damrosch has been president of the institute since 1936. He was chosen for another term following the presentation. Awards were also made in literature and art. Elected to membership in the music division were Eric De Lamarter, Daniel Gregory Mason, Walter Piston, Roger Sessions, Arthur Shepherd and Randall Thompson.

Naumburg Foundation Auditions

The Walter W. Naumburg Musical Foundation has inaugurated its fourteenth annual series of auditions for pianists, violinists, cellists and singers. Winners will receive debut recitals next season. Preliminary auditions are scheduled for next month. Ernest Hutcheson is chairman of the advisory committee, assisted by Francis Rogers, Willem Willeke and Harold Vincent Milligan. Details and application blanks are available at the office, 9 East 59th Street, New York.

American Matthay Association to Award $1,000 Scholarship

A $1,000 scholarship award has been announced by the American Matthay Association, Inc. The competition will be held in New York in May and the winning pianist is to receive the grant toward a year's study in London with Tobias Matthay. Details may be obtained from Gertrude R. Litchfield, 77 Mineral Street, Reading, Mass.

Leonard Liebling to Appear in Miami

Mana Zucca has presented over 300 programs at her music club in Miami, Fla., with such artists as John Charles Thomas, Lea Luboshutz and Marcel Dupré. Viola Philo and Leonard Liebling, are to appear there on March 15 in a lecture-recital called Contacts in Music.

Julian Seaman Enters Publicity Field

Julian Seaman, former music critic of the New York Daily Mirror, has joined the publicity firm of Marinobel Smith and Associates of New York.

Colon Opera Reappoints General Director

Serafin and Kleiber to Return as Conductors—New Radio Department and Scenic Laboratory Planned

BUENOS AIRES.—Floro M. Ugarte, who was general director of the 1937 season at the Colon, has been reappointed for the current year. He has announced that Tullio Serafin and Erich Kleiber are coming again for the 1938 series, and Max Lorenz, tenor, and Jaro Prohaska, baritone, are returning for the German operas. The complete personnel and repertoire will be settled after the impresario's return from a brief voyage to Europe.

OUTDOOR OPERA

The open-air performances given with the Colon's permanent chorus, orchestra and ballet corps began with a performance of La Boheme at Palermo Park in temporary quarters. For next summer a large auditorium with capacity for over 18,000 listeners is to be built as planned by the 1937 management and approved by the City Council.

IMPROVEMENTS CONTEMPLATED

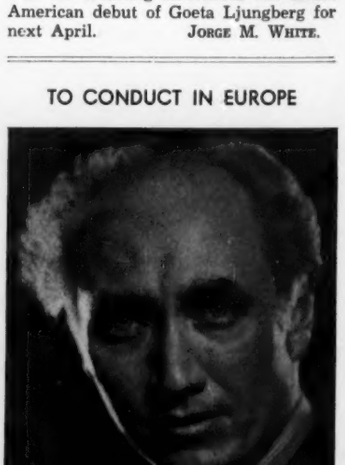
Other intentions of the 1937 management (also approved by the Council) include the purchase of a new grand organ for the Opera, in place of the old one; the construction of a new radio broadcasting station for the Colon performances; and the building of a large scenery laboratory, which is nearly finished.

DANCE RECITAL

The Colon's leading *danseuse*, Mlle. Lida Martinolli, offered a recital at the Politeama before an enthusiastic audience. The program included a number of her creations with music by Chopin, Rachmaninoff, Gochats, Lopez, Buchardo, Litz, Turina and Saint-Saëns. Mlle. Martinolli's art is particularly notable in the classic ballet. Her able partner in several numbers was Jorge Tomin.

A. H. Weithing announces the South American debut of Goeta Ljungberg for next April. JORGE M. WHITE.

TO CONDUCT IN EUROPE



KARL KRUEGER,

Kansas City Philharmonic Orchestra conductor, has been presenting many novelties this season. Following the close of his activities there next month, he conducts the Vienna Philharmonic Orchestra, then directs in Budapest and later in several cities in Italy. (Angelo Photo.)

Barber of Seville Restored To Metropolitan Repertoire

Rossini's Masterpiece in Gay and Songful Performance—Lily Pons and Ezio Pinza Win Chief Honors

By LEONARD LIEBLING

With Wagner and Strauss reigning as overlords of the repertoire at the Metropolitan this season, it is good to have their more serious pontifications contrasted with some operatic laughing matter like Der Rosenkavalier, Die Meistersinger, Coq d'Or, Gianni Schicchi and Barber of Seville. That makes for a well balanced list, and affords enjoyment for all tastes. The true "popularization" of opera in America can be brought about in no better way.

GIOACCHINO ROSSINI,
composer of The Barber of Seville, from a contemporary drawing.

Rossini's Barber of Seville (not heard on the Broadway stage since 1932) made its welcome return on Saturday afternoon, January 20, and the full house extended vociferous welcome to this most merrily melodious of the older operas. Lily Pons sang the role of Rosina, as she did in 1931 and 1932, Bruno Landi was the Almaviva, Ezio Pinza impersonated Don Basilio, John Charles Thomas essayed Figaro, Pompilio Malatesta was Dr. Bartolo, and the other characters were assumed by Irra Petina (Berta), Wilfred Engelman (Florello) and Giordano Paltrinieri (An Official). Gennaro Papi conducted. Fausto Cleva sponsored the chorus training, and Desire Defrere commanded the stage direction.

A Backward Look

Whenever I have renewed hearing of the Barber of Seville, I feel two regrets; one, that the Rossini work is not sung in English; the other, that our American composers seem unaware of the *buffa* style for the lyric stage. The general form of ancient funny operas may be out of date, but comedy never has and never will be out of mode. A young Italian-American will demonstrate that when his Amelia Goes to the Ball has its Metropolitan introduction later this season. He found the means to modernize the *buffa* style, and the several performances of that opera last winter resulted in rousing success.

The Barber is nearly 125 years old, and yet time has not staled its tunes or its spirited libretto. It remains the one work which keeps Rossini permanently alive in the operatic repertoire.

The "Swan of Pesaro" started his career with a *buffa* production delighting in the ponderous name of Il Pianto d'Armonia per la Morte d'Orfeo, and before he was twenty, had written five other such works. Doubtless his comic inspiration came from the fact that he travelled as a youth with an opera company in which his father played the horn and his mother sang the parts of a *prima donna buffa*.

In its first form, the Barber of Seville was a one-act version, set to the same text as Paisiello's Almaviva, ossia l'inutile precauzione, which saw its premiere forty years before that of the Rossini pages. Strangely enough, Paisiello's opera made its debut in St. Petersburg (1776) where the composer lived for eight years, engaged at a then fabulous salary by Empress Catherine. When Almaviva made its first bow in Rome, the success was so overwhelming that the Italians evidently could not conceive of any other opera on the same subject, and so Rossini's incited a riot of hisses and catcalls on its opening night in Rome. However, the very next evening brought a triumph, and soon Il Barbiere was winging its way to all the musical lyric theatres of the world.

An Operatic Innovator

It should always be remembered that in The Barber, Rossini brought out a number of totally new effects in vocalism, chief of which—and for that we should genuflect in humble gratitude—was the abolition of the dreadful *recitativo secco* (well-titled "dry recitative"), which his predecessors had worked to death whenever they were out of tunes. For the first time too, Rossini swept out of existence the custom of the singers of his day, to interpolate their own adornments for the florid numbers in their roles. He wrote out those decorations himself in full. However, some of the spoiled prima donnas, male and female, insisted on continuing their old habits, and the story runs that when Adelina Patti sang the Una Voce poco fa aria in Paris, and dressed up the music with her own "improvements," Rossini went backstage later and complimented the soprano with his wonted wit, by saying, "That was a lovely aria, my dear, in the second act. Who wrote it?" (By the way, the Rosina role was originally fashioned by Rossini for contralto voice, or at least low mezzo.)

LILY PONS AS ROSINA
in the Metropolitan Opera restoration of Rossini's comedy.

The early singers complained that Rossini's orchestration for the recitatives (instead of the traditional tinkly piano chords) drowned out their voices. That objection has a familiar ring. The vocalists were making it as recently as when Strauss' Salome and Elektra first appeared. Previously the same reproach was hurled at Wagner. It was born as anciently as the time of Gluck's operas, and Haydn's The Creation. The premiere of the latter, in 1797, found the soprano snapping at the composer that it was the first time she had ever been asked to accompany an orchestra.

Metropolitan Interpretation

To come back from my wandering through olden periods, it may be said that the current restoration of The Barber at the Metropolitan is in every way a stimulative and artistically worthy one. Lily Pons has added many new and delightful comedy bits to her characterization, and for that fact credit undoubtedly must go to her large acting experience on the screen. Her Rosina is pert, winsome, and of course pretty. The Pons vocalism was not at its best in the Una Voce aria, the dashing song being done overcarefully, but that excerpt warmed up the artist, and she carolled and thrilled with high brilliancy in the lesson-scene, her interpolation being an aria from Mozart's Abduction from the Seraglio, and the Vilanelle by Dell' Aqua. The audience showered Miss Pons with sincere acclamations.

Ezio Pinza gave a Don Basilio picture that was irresistibly comical in make-up and action. His tall figure, sprawling walk, angular gestures, and ridiculously elongated nose, brought laughter at his first appearance, and he had everyone in stitches for the rest of the afternoon.

(*Continued on page 22*)

Children in Hospital Hear Broadcast And See Puppets Enact Rossini Opera

Although Lily Pons, John Charles Thomas, Bruno Landi and other members of the cast in the Metropolitan Opera's restoration of Rossini's Barber of Seville were some distance away, children in wheel chairs, and wrapped in bathrobes, and doctors and nurses of St. Vincent's Hospital, New York, heard and "saw" them.

The idea arose with Gerry Lewis, daughter of Earle R. Lewis, assistant general manager of the Metropolitan, who arranged for two acts of the opera to be re-enacted by puppets on a reproduction of the Metropolitan's stage, in miniature.

And, as the radio carried the voices of the Barber and Rosina, together with those of Dr. Bartolo and other members of the cast, the puppets went through the same actions as the Thirty-Ninth Street audience was seeing. The dolls, ten inches tall, wore replicas of the costumes used in the opera. Mr. Thomas and Miss Pons assisted in making the arrangements.

When the audience at the Metropolitan recalled the singers, their puppets at the hospital showing took just as many bows from their young watchers.

Constance Hess, a public school teacher, and director of the Buck Hills (Pa.) Players, Marionette Division, made the puppets, and painted their costumes. Her husband, William S. Hess 2d. coached the manipulators while Louis Katonah, assistant in the technical department at the opera house made the model of the Metropolitan proscenium arch and scenery. The Rev. Frederic R. Frohnhoefer, S.J., professor of physics at St. Francis Xavier High School, set up a special apparatus to catch the radio signals and amplify them.

LILY PONS and JOHN CHARLES THOMAS
made personal appearance in St. Vincent's Hospital, New York, to supervise the puppet presentation of themselves in Rossini's Barber of Seville. Gerry Lewis, daughter of Assistant General Manager Earle R. Lewis, whose idea resulted in the novel presentation, is shown beside Mr. Thomas. (Photo by Michael Caputo.)

Monteverdi's Ancient Poppea Given New Paris Resuscitation

Malipiero Version Employed—Performance Lacking in Style at Opéra-Comique—Segovia, Anderson and Casals Delight—Basque Troupe Pleases

PARIS—The Opéra-Comique has added The Coronation of Poppea to its repertoire, apparently desiring to produce something genuinely artistic. The work requires not only beautiful voices, but also singers who can perform with the utmost simplicity, naturalness and stylistic purity. These being the qualities in which the Opéra-Comique troupe is lacking, the presentation of Poppea was conspicuously deficient in grandeur, classical beauty and truthfulness, Malipiero's reverential orchestral adaptation notwithstanding.

It is a pity that the real beauty of the score must remain a closed book to us, if for no other reason than that the instruments for which it was written are no longer in use. What with the orchestra necessarily sounding entirely different from Monteverdi's, and the stage interpreters being unfit to cope with the exacting exigencies of their parts, we could not acquire a true notion of the real Poppea. The venture was conducted by Gustave Cloez, while in the various roles were Mmes. Gilly (Poppea), Sibille (Octavia), Drouot (La Fortune), Mattio (La Vertu), Stora (L'Amour), Lehmann (Drusille), Lecouvreur (La Nourrice), Denys (Page), Thelin (Une Demoiselle), Noelle (Vénus), MM. Jouatte (Néron), Gaudin (Othon), Etcheverry (Sénèque), Pujol (Lucian), Sainval (Liberto), Chardey (Mercure), Couret and Malvasio (Deux Soldats). Charles van den Borran did the French words, M. Souverbie the effective scenery.

The same day saw the Opéra-Comique restoration of Pergolesi's La Servante Maitresse, joyous, sparkling little masterpiece that it is. Cloez conducted. Guenot was Pandolphe, Pujol was Scapin, and Mlle. Thelin (début) was Zerline.

ANDERSON'S ART

The other evening Marian Anderson packed the Grand Opéra with expensive, resplendent clients. The American Negro contralto has been heard in deeper, more velvety voice than on this occasion, but that did not prevent her from filling the Opéra with the exotic charm of her personality and the human quality of her song, accompanied by Mr. Vehanen. Essentially a Lieder and a spiritual singer, she was at her best in those *genres* and in the smooth-flowing calmnesses of Handel. Casta Diva failed to disclose either the "lyric tragedian" temperament and artistry (technical abandon) required by the Bellini music. Miss Anderson was recalled often and gave many encores.

SEGOVIA'S APPEAL

Listen to Segovia and his guitar and hear an infinity of miraculous details and unsuspected beauty. In the light of which, his playing of an etude, by Tarrega, knows no musical rival in this day and age. Gaveau Hall was packed to suffocation. People hearkened, thrilled, applauded, cheered, gave ovations. Segovia, with that adorably sweet manner of his, sits down and generously gives more and more until encores constitute an added recital.

NEW SONGS

Eleanor Berger, soloist with the Paris Symphony Orchestra (Jean Morel, conductor), did not display quite the vocal opulence which she showed a year ago. She was also unfortunate in her program of Mahler coupled with some first auditions. Mahler has no following here and Paris does not (perhaps never will) flock to hear him, even when sung in the smooth, beautiful style of an Eleanor Berger. Neither will they rush to hear new songs by Castelnuovo-Tedesco, a composer who has still to strike fire hereabouts. The present songs—Romance de Abenamar and Romance de la Infanta de Francia—are atmospherically orchestrated and evidently fit the voice, but on the whole they are rather uneventful. It was too bad that Miss Berger did not sing at least one number the local public knows and likes. Her program notwithstanding, she was accorded warm applause for her well-poised offerings.

The same concert brought Robert Casadesus in the Beethoven E flat piano concerto, than which it were difficult and vain to imagine a more beautiful reading. Casadesus has the true conception of works like this, and whereas so many pianists try to discover passage work in the E flat, he finds music and finds it to the exclusion of everything else.

UNIQUE PABLO

Playing concertos by Boccherini, Schumann, and Haydn with the Colonne Orchestra under Paul Paray, Pablo Casals impressed a capacity audience at the Salle Pleyel. The virtuosity and musicality of the Spaniard's readings, coupled with his serene tone and reposeful style, were acclaimed to the echo.

DELIGHTFUL BASQUES

A series of performances (Pleyel) by Eresonika, a group of Basques, provided excellent entertainment to enthusiastic crowds, the program consisting of choral singing, folk-dances and picturesque sketches depicting life in the Basque country. The choral part of the séances, conducted by M. de Olaizola, brought to attention a truly excellent body of singers, and won new admiration for many lovely Basque melodies as harmonized by such Basque composers as Guridi, Usandizaga, Almandoz, Urunuela, Olaizola, Goicecha, Gallastegni and Father Donostia, not to overlook some ancient Basque composers, for example, Anchieia, Maitre de Chapelle of the Catholic Kings. The rest of the proceedings comprised an intoxicating exhibition of Basque dances, teeming with local color, amazing in technic. The "daily life" pictures were also interesting.

Other excellent concerts of the recent period were those of Alice Lumbroso, Italian soprano, in an eclectic list of lyrics of many nations; and Mildah Polia, in American songs; and the Bach Magnificat, as presented by the Paris Bach Society.

—IRVING SCHWERKÉ.

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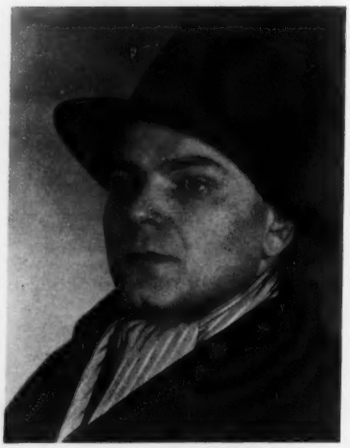

RICHARD RYCHTARIK

has joined the Cleveland Institute of Music staff to collaborate with Boris Goldovsky in the opera department. He has been stage designer for the Cleveland Orchestra's opera productions, designer of the Great Lakes Exposition Streets of the World, and he created sets for the Cleveland Playhouse and other theatres. Although he has taught history and theory of stage décor, his course in opera design is new to Cleveland. (Photo by Geoffrey Landesman.)

Toscanini Series

(*Continued from page 7*)

terest for the average attendants, while it must have thrilled the confirmed Sibelius addicts.

Busoni more and more suggests the vain effort of a cultured musician to make resourceful orchestration cover a sad lack of creative inspiration. The Tommasini piece at least has no pretentions to anything above pleasant tonalizing.

The orchestra now is a beautifully pliant instrument in Toscanini's compelling hands, and left nothing to be desired in accuracy and in appeal of sound.

THIRD CONCERT

Third in his series, Toscanini programmed the January 8 concert with Mozart's Magic Flute Overture, Beethoven's Pastorale Symphony, Saint-Saëns' Danse Macabre and Debussy's La Mer.

It has become convincingly evident that the air listeners are more favored than those invited to seats in the studio, for the orchestra sounds much better through the microphone than it does in the chamber where the music is performed. That is as it should be, as the course was designed chiefly for the devotees at the dial.

Again the strings of the symphonists shone brightly, while the other branches of the orchestra suffered through comparison with the quality of the best of the regular major orchestras. Also there were technical errors in the Mozart number (taken at an uncommonly fast tempo). At times in Beethoven, the lower register instruments somewhat outsounded the others, possibly due to the studio placing.

However, those flaws aside, the concert was one of eminent interpretations, especially Debussy's La Mer revealing irresistible imagination, sweep, and beauty. Toscanini's intimate audience ovationed him to the echo.

Marjorie Lawrence to Be Represented by H. Wittenberg in Europe

Marjorie Lawrence, soprano of the Metropolitan Opera, has signed a contract with H. Wittenberg, impresario of Berlin, to represent her in several European countries.

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FIRST AMERICAN TOUR

MOZART BOYS' CHOIR

of Vienna

DR. GEORG GRUBER, Conductor

Dr. Georg Gruber (who was conductor of the Wiener Saengerknaben on their first American tour) is now director and conductor of the Mozart Boys' Choir. A Viennese by birth, he was graduated from the State Academy for music in 1926, and that same year was appointed conductor of the Haydn Basilica Choir. Later, Dr. Gruber became conductor of the Vienna Male Choir of 500 voices, the oldest and most important choir of its kind in Austria. In 1936, he conducted the Bach-Mozart Festival at the Colon Theatre in Buenos Aires, also orchestral concerts in Rio di Janeiro and Sao Paulo.

THIS Choir, during the past year, made concert tours in South America, Mexico, England, Scotland, Ireland and Canada, and is now in the United States for the first time. The soloists of this choir had the honor of being engaged by Arturo Toscanini for his performances of "Magic Flute" at the 1937 Salzburg Festival and have been reengaged for next summer. Thereafter they will tour Australia and arrive in America on the Pacific Coast in November, 1938.

The Mozart Boys' Choir is from the Haydn Basilica in Vienna, and is not to be confused with another choir of Wiener Saengerknaben, who are from the Hofburg Chapel.

For centuries the boys' choirs of Vienna have been the pride of the music-loving Austrian people and a factor in establishing the fame of Vienna as the musical capital of Europe. After losing their endowments in the collapse of Austrian finances, the Choirs have been permitted to travel abroad, turning their attention also to secular music.

Repertory Includes:

Mozart's One Act Opera "Bastien and Bastienne"
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Part of choir as it appears in costume in Mozart's opera

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NEW YORK DEBUT NOTICES

JANUARY 27, 1938

Present interesting and diversified program. . . . The audience bestowed its applause unstintingly.

N. Y. Times

They sang in tones like silver flutes, technically faultless and admirably proportioned. It was a performance of unforgettable charm, delicacy and style.

N. Y. Journal and American

Delivered the music with excellent taste and style.

N. Y. Sun

Musical quality and beauty of their voices make program a supreme delight to hearers. . . . The ethereal vocalism of these boys in compositions of the most exacting sort was really a musical revelation.

N. Y. World-Telegram

Liège Has Abundance of Orchestral Concerts

Curtis Quartet Impresses Belgian Music Lovers—Ysaye Prize Winner Appears

LIÈGE.—Outstanding was the evening by the Prague Philharmonic Orchestra, conducted in excellent style by Rafael Kubelik, in works by Smetana and Dvorak.

Franz von Hoesslin, leading one of the Oeuvre des Artistes symphony concerts, did not completely satisfy in Beethoven's Eroica, though he was more warmly received in excerpts from Wagner. Lola Bobesco, violinist, gave a youthful, delicate interpretation of concerto in A by Mozart. The Oeuvre des Artistes also sponsored the first appearance here of Les Petits Chanteurs de Vienne (Haymo Tauber, director), who disclosed finished artistry in works of Vittoria, Brahms, Mozart and Schubert.

The Symphony Society, under Armand Marsick, did a program of Glinka, Moussorgsky, Rimsky-Korsakoff, Borodin and Glazounoff, the last-named represented by his violin concerto, admirably read by Maurice Raskin.

In the domain of chamber music, the Liège Quartet terminated its Beethoven cycle in a blaze of success, and the Curtis Quartet, playing Mozart, Debussy, and Schubert works, made a deep impression for purity of tone, adept ensemble and stylistic finish.

Richard Odnoposoff, one of the violin laureates of the Ysaye International Competition, scored in Mozart and Beethoven concertos. He was accompanied by the Clokers Orchestra, a young and deserving organization. CARLOS DE VAR

American Songs on the Rhine

COLOGNE.—Hans Merx gave an interesting series of lectures on English, Irish, Scotch and American folk-song at the High School for Music. Some of his pupils illustrated the talks by singing compositions of Purcell, Stephen Foster, Horace Johnson, Stillman-Kelley, Roger Quilter, and Arthur Foote. Carl Delseit, Cologne pianist, played the accompaniments. A. S.

Jean Buchta and Emily Hatch in Harmony Guild Program

Jean Buchta, lecturer, and Emily Nichols Hatch, artist, and former president of the American Women Painters and Sculptors Association, discussed Music and Painting before the Harmony Guild of New York. Florence Otis, soprano, sang works of Byrd and Willaert illustrating the talks, as well as Swans, by A. Walter Kramer, and numbers of Debussy, Koechlin, Wolf and Richard Strauss. Eugene Bonham, baritone and composer, offered one of his own compositions as well as his setting of Vivian Moffitt's Winter Starlight and Ethel Romig Fuller's The Rapscallion Wind with violin obbligato by Isabelle Terrill. Blanche Tannen was his accompanist. Both she and Mr. Bonham are winners of Harmony Guild scholarships. E. G.

Ruffo Writes Book

ROME.—Under the title La mia Parabola, Titta Ruffo has published the story of his life, the records of which take the reader into the opera houses and the company of all the celebrated singers of his time. D. N. L.

ALBERT MORINI

announces that

in their appearance as soloists with the Orchestre Symphonique de Paris in the Grande Salle Pleyel, Paris, on March 6, 1938,

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Detroit Players Feature First Local Performances

Ghione Presents Works of Rossini, Mossoloff and Halffter—Pergolesi Stabat Mater Given with Soloists and Chorus—American Composers' Programs

DETROIT, MICH.—For the first concert in the New Year the Detroit Symphony Orchestra (Franco Ghione, conductor) gave a program which was purely orchestral. There were first performances here of an overture to the opera Scala di Seta by Rossini, and Factory Music for Machines by Mossoloff. Mr. Ghione made the Mossoloff realistic and certainly interpreted it with much fire and imagination. Nevertheless one does not go to a factory for pleasant music. The sinfonietta in D major by Halffter was charmingly done. The high spot of the evening, however, was undoubtedly the Brahms variations on a theme by Haydn.

PERGOLESI WORK SUNG

The program of the orchestra for January 13 was choral, and enlisted the talents of Winifred Cecil, soprano, and Enid Szantho, contralto, as well as the Detroit Civic Opera Chorus and the Eastern High School Boys Glee Club. The works given were a Stabat Mater by Pergolesi, a first local performance, and the *finale* to Act I of Parsifal. The Pergolesi work is written in a spirit of devotion, in his finest tradition. It is almost a work for vocal duet, as the orchestral interludes are so brief, and the chorus is used so sparingly. Miss Cecil and Miss Szantho gave sincere performances and were always in accord with Mr. Ghione, who offered an inspired reading. The same may be said of the music from Parisfal. Also on the program was the prelude to Lohengrin, which under Mr. Ghione's direction breathed fresh beauty. The orchestra responded splendidly throughout the evening.

EUGENE LIST PLAYS

The first Saturday evening concert of the Detroit Symphony Orchestra, which are in the nature of Popular concerts, was given on January 15 (Victor Kolar, director). Eugene List, pianist, was soloist in the Liszt concerto in E flat, offering a thrilling performance. He was well received and recalled many times. Mr. Kolar played the Ravel Pavane on the Death of an Infanta as a tribute to the late composer. Other numbers were Dvorak's Carnival Overture; Fibich's idyl for orchestra, At Twilight; the Invitation to the Dance, by Weber-Weingartner; and Les Preludes by Liszt.

AMERICAN COMPOSERS' PROGRAMS

The Detroit Music Guild brought the American composer, Roy Harris, for a program of his own music with explanatory remarks by him. Recordings of Mr. Harris compositions were heard and both Mr. Harris and his music was enthusiastically received by an audience partial to his ideas.

The Tuesday Musicale of Detroit presented a program of the works of Evangeline Lehman, a native of Michigan, and a Paris student of Widor, Dupre and Maurice Dumesnil. Songs were sung by Winifred Heidt; a cello solo played by Thaddeus Markiewiez; violin solo by Henry Siegl; and songs for women's voices presented by a triple trio from the Music Club. Mr. Dumesnil, at present in Detroit, played piano compositions of Miss Lehman and was the pianist for the cello and violin pieces. Miss Lehman is a gifted and sensitive musician, with a wide range of musical inspiration in her compositions. All the numbers were well performed by her sympathetic colleagues, and well received.

MARIAN ANDERSON'S CONCERT

Marian Anderson, contralto, was heard in recital in Orchestra Hall on January 14 before an enthusiastic audience. She has an unusual talent for interpretation, as well as possessing a soul stirring voice. The program opened with three numbers by Handel, Te Deum, Tutta Raccolta and Der Floete Weich Gefuehl. Then followed three Schubert Songs all done superbly, and a fine interpretation of the Wolf song Gesang Weylas. The audience delighted in the spirituals and the Finnish folk song. The vast range and color of Miss Anderson's voice, and the consummate taste with which she uses her gifts rank her with the great artists. Absolutely unforgettable was her singing of the Spiritual, Were You There. M. E.

Casals and Bledsoe Are Heard in Amsterdam

Van Beinum Leads Concertgebouw Concert

AMSTERDAM.—Jules Bledsoe, American Negro baritone, popular here, gave a concert at which his varied program comprised songs, arias and Negro Spirituals. The capacity audience responded with eagerness to the rich powerful voice, musicianship and authority of the performer. With Theo van der Pas at the piano, Bledsoe was obliged to give five encores.

Pablo Casals, piano-accompanied by Johannes Röntgen, recitalled in sonata (Röntgen) suite, C major (Bach), Mozart variations (Beethoven), works of Haydn, de Camargo, Weber, and the sonata (op. 38) of Brahms. Casals was repeatedly recalled.

La Société des Instruments Anciens presented a list of old masters. One of the most successful moments was Henri Casadesus' playing of Divertissement pour Viola d'Amore, by Borghi.

The Concertgebouw Orchestra (Eduard van Beinum, conducting) gave a Christmas matinée to an appreciative audience. In addition to Brahms' Haydn Variations, the program included songs by Monteverdi, Handel and Cornelius, sung by Max Kloos with the conductor at the piano. MAX TAK.

Hughes Broadcasts

Edwin Hughes continues his series of broadcasts over WNYC every other Sunday afternoon. Alton Jones was the pianist taking part in a recent program, while Ben Jones, an Edwin Hughes artist, was soloist with the New York Civic Orchestra, Philip James conducting, in George Gershwin's Rhapsody in Blue at the WPA Federal Music Theater, New York, recently. Mr. Jones played at the MacDowell Club, New York, January 14, making the appearance he won in the MacDowell Club Young Artists Contests.

Helen Norfleet School Musicale

The annual Christmas musicale of the Norfleet Trio at the Helen Norfleet School, New York, was a recent event. Mendelssohn's C minor trio and shorter modern works were played. The Norfleet Trio gave a concert at Edgewood Park Junior College, Briarcliff Manor, N. Y. last month with Leeper Norfleet playing cello solos.

CONCERT STAR

RADIO STAR

De Bellis photo, N. Y.

RICHARD

CROOKS

Leading Tenor
Metropolitan Opera Association

*"BRILLIANT" *"SUPERB" *"THRILLING"

in Two New Leading Rôles

*New York American & Journal

Don Ottavio in "Don Giovanni"

"Of the men engaged, the most consistently praiseworthy was Crooks. Both 'Dalla sua pace' and 'Il mio Tesoro' were delivered with skill and style. The tenor had the long breath, the flexibility of utterance and the legato to do them justice. His singing deserved the plaudits showered upon him."—*Oscar Thompson, New York Sun, Jan. 3, 1938.*

Romeo in "Romeo et Juliette"

"It was a pleasure to recognize once more the progress made by Crooks in stage deportment, the excellence of his French, his exemplary care for phrase and nuance."—*Pitts Sanborn, New York World-Telegram, Dec. 17, 1937.*

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MARGARET
SITTIG

N. Y. Herald Tribune, Jan. 7, 1938

"Miss Sittig displayed her usual technical and interpretative ability, and her tone was of likeable quality."

Brooklyn Daily Eagle, Jan. 7, 1938

"Miss Sittig's strongest and most admirable quality is a full, well-rounded, and impressive tone, while her manner of playing is energetic and firm."

N. Y. Staats-Zeitung-Herold, Jan. 7, 1938

"Her treatment of the violin proves a well developed and mature art of playing, to which is added warm feeling and understanding of the compositions, creating a harmonious impression."

N. Y. Sun, Jan. 7, 1938

"As she has demonstrated on numerous occasions in the past, Miss Sittig is a violinist of taste and sensibility, with a solid command of the instrument's technical requirements, a feeling for tone and accent."

N. Y. Journal and American, Jan. 7, 1938

"Margaret Sittig, violinist, was accompanied on the piano by her father, doing admirable teamwork in a program of interest and variety. Of notable attractiveness was the reading of Brahms' A major Sonata, requiring richness and variety of tone and warmth of feeling, which qualities distinguished yesterday's interpretation."

SOUTHERN TOUR
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Openings for Young Artists Afforded by London Series

Outstanding Talents Discovered—New Bartók Score Played—Contemporary Music on Radio—Webern Modernizes Bach

LONDON.—The midwinter season promises—or threatens, according to the point of view—to be even more crowded than the recent autumnal one. The quiet was not absolute however, but broken by a few events among which the fourth Sunday evening Mozart concert was the most interesting.

This series is unique in London and well deserves all the success it is having. Its primary obect is to provide artists of little or no experience with opportunities for appearing in public with orchestra. The concerts, devoted to Mozart, are given in the Cambridge Theatre at moderate prices. A chamber orchestra is engaged, but the conductor and artists donate their services, including those of first class singers.

At the last concert, which proved to be the best so far, Bernhard Ord was the capable and sympathetic conductor. Under his leadership the Haigh Marshall Orchestra played admirably, particularly in the exquisite B flat major symphony (No. 33). Heddle Nash, the English tenor, was soloist and so beautifully did he sing four arias that I have rarely heard them equalled on any stage.

Betty Humby and William Glock were the two pianists of the evening, the former playing the lovely E flat piano concerto (K271) with sensitiveness, delicacy and innate musical feeling. Glock, who made his first public appearance on this occasion, chose the difficult C major concerto (K.503). He displayed unusual control for a debut and achieved the apparent paradox of deliberately remaining detached and impersonal toward the work and yet completely identifying himself with it. He is a young artist of great promise.

ANTIQUE AND NEW

During this same period of comparative peace and quiet, the International String Quartet also gave the fourth concert in its series of Monday "Pops," whose programs are maintaining their high level of interest. This time, with the collaboration of the Griller String Quartet, they played Mendelssohn's octet in E major, Eugene Goossens' concertino for eight strings and, between the two, the Grillers did Purcell's Chacony in four parts.

Two concerts of contemporary music have offset the classical fare, one of chamber and the other of orchestral works conducted by Hermann Scherchen in the concert hall of Broadcasting House. This comprised three "first performances" among which the *chef d'œuvre* was Béla Bartók's music for strings, celesta and percussion (xylophone, harp, piano and drums). An unusual adherence to form and harmonies that, with few exceptions, are pleasing even to the "old-fashioned" ear, give the work a wider appeal than earlier opuses, for the musical content is high and the original treatment of the percussion more than usually interesting. Three hymns, Tre Laudi, by a young Italian composer, Luigi Dallapiccola, proved more conventional than we had been led to expect, but they nevertheless show some originality. A justification for Anton Webern's having put Bach into modern garb, however, was not generally granted. Scherchen's conducting came in for a full measure of praise.

The other contemporary music concert was the first of a series by Adolphe Hallis, who on this occasion collaborated with Kathleen Washbourne and Jessie Hinchliffe (violinists) in compositions by Alan Rawsthorne, Elizabeth Maconchy and Bohuslav Martinu. "Modern" works as easy to listen to as these were greeted with pleasure by the appreciative audience.

A cello and piano recital by Eugene de Kerpely and Ludwig Kentner helped to enliven the holidays and also the piano recital given by Stell Andersen, who played sonatas by Mozart and Chopin (and some smaller pieces) with rare competence and delicacy.

A short season by the Vienna Choir Boys followed so closely upon the heels of Christmas that it was over before most people had become aware of their presence. A pity, for their performance of Schubert's Household War, among other things, was charming and well pleased those who heard the young performers. MARION WILSON BALLIN.

VISITS CHAPTERS

BERTHA M. KING,
national president of Mu Phi Epsilon honor music sorority, is now making an inspection trip including Des Moines, Indiana, Chariton, Kansas City, Denver, Lincoln, Omaha, Sioux City and Vermillion.

Gibson in Holland

THE HAGUE.—Michel Gibson, violinist, made his initial bow here (Pulchri Studio), playing a program of Vivaldi (concerto in G minor), Handel (sonata No. 1), Brahms (sonata in A major) and many shorter pieces. Gibson was particularly successful in the Brahms sonata, between the movements of which the crowded audience gave the young violinist and his expert associate, Theo von der Pas, rounds of applause. One of the encores was Gibson's arrangement of Berceuse by Tansman. C. de V.

Lucie Bigelow-Rosen to Make Second European Tour

PARIS.—Lucie Bigelow-Rosen, thereminist, starts a second European tour next fall under the direction of Albert Morini. She will be soloist on December 4 with the Orchestre Symphonique at the Salle Pleyel. T. S.

Eleanor Steele and Hall Clovis to Sing with Munich Orchestra

MUNICH.—Eleanor Steele, soprano, and Hall Clovis, tenor, now touring Europe for the fourth time in joint recitals under the direction of Albert Morini, are to be soloists with the Chamber Music Orchestra here in March with Professor Schmid-Lindner conducting. They will sing duets of Mozart and Haydn. S. T.

Carols Sung in Grand Central Terminal

A program of Christmas anthems and carols was given in Grand Central Terminal, New York, by the Mary Lee Read Singers with Mary Lee Read as accompanist-director. The Junior Choir of the Brooklyn Lutheran Church of Our Saviour, the Cummins Trumpet Trio and Helen Sheridan, Anita Ullrey, Virginia Cole, Harriett Hibbs Hurt, Jean Hurt, Lucille Hudiburg and Richard Cody also assisted. The CBS broadcast part of the program.

Soloists Announced for Toscanini Benefit Concert

Vina Bovy, Kerstin Thorborg and Ezio Pinza, of the Metropolitan Opera Association, and Jan Peerce, radio tenor, comprise the solo quartet for the February 6 presentation in Carnegie Hall of Beethoven's ninth symphony by the NBC Orchestra, with Arturo Toscanini conducting. The program, prefaced by Beethoven's nine symphony by the NBC for the benefit of the Italian Welfare League. The Schola Cantorum (Hugh Ross, conductor) will provide the chorus.

Brailowsky Opens Chopin Cycle in New York

Alexander Brailowsky started his Chopin Cycle of six recitals in Town Hall, New York, January 24. He is to present the one hundred and sixty-nine works of Chopin, including many miscellaneous numbers. Brailowsky first gave this cycle in Paris in 1924, and has repeated it three times there since and given it twice in Buenos Aires.

Bruckner Celebration for Linz

VIENNA.—The International Bruckner Society, in cooperation with the Austrian government, will celebrate the tenth anniversary of the foundation of the former group with a festival of the composer's music this summer at Linz-St. Florian. L. K.

CREIGHTON ALLEN
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MARCEL HUBERT

GREAT FRENCH CELLIST

New York Recital

TOWN HALL

January 14, 1938

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"'French' and 'elegant' are two words whose association has come to have little meaning as description of a musician, but they were eminently applicable to the recital given by Marcel Hubert. Both in his approach to the instrument and to the music he played, Hubert's performances were saturated with a kind of finesse and sensitivity that could not be consciously acquired, that must be a reflection of a racial characteristic. His playing of the G major suite (unaccompanied) of Bach was remarkably fine grained, undeviating in its artistry. One could not quibble with his superb accomplishment of the ideal before him. His extraordinary equipment was most thoroughly revealed in the set of variations which Beethoven wrote on the 'Bei Maennern' aria from Mozart's 'Zauberfloete'. There are few cellists who command a tone of his flexibility and suavity, whose technical certainty and assurance permit them to dispense with portamenti to the extent that Hubert does. Each of the variations was charmingly played, with such mechanical matters as staccati and detached bowing under exemplary control."

—Irving Kolodin, New York Sun., Jan. 15, 1938.

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"Hubert is already known here as an accomplished artist, and his performance in this recital, as before, disclosed thorough technical skill. His tone was substantial in volume and warm in quality. His interpretation showed taste and musicianship."

—Francis D. Perkins, Herald Tribune, Jan. 15, 1938.

"Hubert's performance was marked by ample technic, broad tone and sensitive phrasing in legato. He gave a spirited account of Boccherini's A major sonata and in the seven sections of Bach's G major suite for unaccompanied 'cello he showed good style and variety of color. Beethoven's Seven Variations on a Theme from Mozart's 'Magic Flute' also earned a vigorous and technically impressive performance."

—L. B., World-Telegram, Jan. 15, 1938.

"Hubert played with an exceptionally smooth, mellifluous tone, good taste and intelligence. He has agile and accurate fingers but most important of all he has a great deal of spontaneous musical feeling. He is already a musician of solid accomplishments. The audience was large and cordial."

—E. D., New York Post Jan. 15, 1938.

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GRAINGER

SEASON 1937-38

BOOKED SOLID

Dec. 1 Detroit, Mich.
Dec. 6 Saint - Mary - in - the - Woods, Indiana
Dec. 12 Kalamazoo, Mich.
Dec. 17 New York City (Radio)

Jan. 6 Washington, D. C. "White House"
Jan. 9 Washington, D. C. "Orchestra"
Jan. 11 Toronto, Canada
Jan. 14 Wolfville, Nova Scotia
Jan. 18 Halifax, Nova Scotia
Jan. 19 St. John, New Brunswick
Jan. 22 New York City
Jan. 25 White Plains, N. Y.
Jan. 30 Montreal, Canada

Feb. 6 Greenwich, Conn.
Feb. 9 Johnstown, Pa.
Feb. 15 Moorhead, Minn.
Feb. 22 Evansville, Ind.
Feb. 25 Birmingham, Mich.

Mar. 3 Washington, D. C.
Mar. 7-8 St. Paul, Minn.
Mar. 16 Ogden, Utah
Mar. 17 Nampa, Idaho
Mar. 18 LaGrande, Ore.
Mar. 21 Salem, Ore.
Mar. 23 Vancouver, B. C.
Mar. 25 Stockton, Calif.
Mar. 26 Arlington, Calif.
Mar. 30 Santa Barbara, Calif.

Apr. 2 Portland, Ore.
Apr. 5 Bellingham, Wash.
Apr. 7 Walla Walla, Wash.
Apr. 13 Lewiston, Idaho
Apr. 14 Spokane, Wash.
Apr. 15 Butte, Mont.
Apr. 18 Provo, Utah
Apr. 26 State College, Pa.

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1938-39 TOUR

BOOKED to open on

Pacific Coast.....Jan. 15, 1939
Middle West.....Feb. 15, 1939

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NEW YORK CONCERTS

JANUARY 6

Margaret Sittig A matinee violin program by Margaret Sittig in Steinway Hall, with her father, Frederick V. Sittig, as piano associate, had as a feature the celebration of Bruch's birth centenary by a performance of his concerto in G minor. The recital began with Corelli's La Folia variations, arranged by Spalding; and offered as perhaps its most engrossing item the Brahms sonata in A major, in which the violinist's broad and appealing tone and the musicianship of both artists resulted in a reading of serene beauty. Miss Sittig had especial success with the folk-inspired Suite Populaire Espagnole of De Falla-Kochanski and with the nostalgic strains of Alt Wien by Godowsky, transcribed by Michael Press. Closing numbers in a list prolonged by encores were Stoessel's Nodding Mandarins and Tor Aulin's gavotte and musette. The audience was warm in its recognition of the player's accomplishments.

Boston Symphony Orchestra Three Sibelius works occupied the latter half of the stirring and electrifying Boston Symphony Orchestra concert under Serge Koussevitzky at Carnegie Hall.

Two of these presentations had the assistance of the Helsinki University Chorus of Finland, one of the finest male choruses, from the standpoint of tonal quality, balance and artistic achievement, this reviewer has ever heard. Consequently, The Captive Queen (op. 48), an opulent setting of the Finnish ballad by Paavo Cajander which Sibelius wrote in 1906 (a first time in New York) aroused the huge audience to excitement. So also did The Origin of Fire (composed in 1902) depicting in music an episode from the Kalevala, Finland's historic epic poem,

Both of these works are Sibelius of the Finlandia era, massive in conception, wild and spirited, and intensely dramatic. The Captive Queen has a unison chorus of typical folksong melody throughout its length, the orchestra clothing it with a rich and varied tonal pattern. The Origin of Fire stems from the same mood but is further enriched with a vigorous baritone solo—well sung on this occasion by one of the chorus—and building to a terrific emotional climax. Pohjola's Daughter, the symphonic fantasy, was the third Sibelius opus which Koussevitzky delineated with matchless eloquence.

The concert opened with a fine interpretation of the third Brandenburg Concerto by Bach and one of the most superb readings of the Brahms third symphony ever presented in Manhattan. The orchestra played this with absolute flawlessness.

JANUARY 7

Ossy Renardy Ossy Renardy, seventeen-year - old violinist from Hungary, gave his first New York recital in Town Hall after appearances in other cities of this country and Canada, and made a striking impression for his brilliant technical gifts. Added to these, which permitted him to play the concerto in D of Paganini (Wilhelmj version) with breath-taking rapidity and with great purity of tone in harmonics, there were evidences of innate musicianship. Thus, the beautiful Corelli sonata in E minor was gravely played, with feeling for form and with a lyrical instinct that made for fine phrasing and exquisite delicacy. In the Schubert sonata in D major (op. 137), Leo Taubman, as in the other works, was a skilled piano collaborator and added not a little to the young artist's reticent and charming portrayal. The closing groups brought shorter works by Handel-Flesch, Kreisler revampings of Mozart, Tartini and Chaminade pieces, and Zapateado of Sarasate. Many encores were granted. In short, a brilliant debut.

OFFERS RADIO LIST

ALICE TULLY,
soprano, gives the fifth in a series of programs over WQXR on February 28, with Arpad Sandor at the piano.

Artur Rubinstein The pianist, Artur Rubinstein, who gave his first New York recital in more than a decade on this evening in Carnegie Hall, is not unmindful, in selecting a program, that some of his selections were originally conceived for other registrations.

And so he concentrates upon achieving sonorities, particularly when delineating organ or orchestral items. At times, this results in an ultra-percussive treatment plus an over-extensive use of the pedal. Furthermore, Mr. Rubinstein, primarily of the virtuoso school, permits individual conception to supersede plans of composers.

He opened his list with the C major toccata of Bach-Busoni, and digital dexterity was reinforced by vigorous pianism and severe sonorities. The Franck prelude, chorale and fugue, which followed, was pyrotechnically delivered, yet when the pianist set forth three brevities of Poulenc and a similar group of Debussy, he evidenced that imagination and diaphanous treatment are also within his ken. Balanced nuances, a broad palette of dynamics and sensitivity of style developed under his fleeting fingers. The Ravel Forlane (Tombeau de Couperin) showed him to be a sincere artist. His best work, despite a romantic Chopin which concluded his formal list, was done in the Stravinsky three-movement sonata from Petrouchka, written for and dedicated to him. Played without pause, it revealed the interpreter and composer as one in conception and presentation.

JANUARY 8

Boston Symphony Orchestra Serge Koussevitzky opened his Saturday afternoon concert at Carnegie Hall with C.P.E. Bach's D major concerto for strings, in a workmanlike transcription by Maxmilian Steinberg. Without scaling the heights of the elder Bach, the opus nevertheless provided excellent opportunity to display not only the splendid string section of the orchestra, but also the virtuosi of the wind department. The effect, particularly in the spiritual serenity of the slow movement, was in every way edifying.

Mozart's piano concerto in C (K.467) served to introduce an accomplished newcomer as soloist, Emma Boynet, of Paris. To a serviceable technic, the player adds convincing musicianship, agreeable tone and wide command of nuances. She won a well-merited success with her large audience. A finely tempered and wholly sympathetic accompaniment was given by the leader and his admirable band.

A brilliant close of the program came with Koussevitzky's familiar reading of Tschaikowsky's fifth symphony, unfailingly stirring through the Slav conductor's dramatic interpretation.

Robert Casadesus The large audience betrayed advance interest in this recital of Robert Casadesus, one of the leading performers of modern France, whose previous appearances here have yielded brilliant exploits. Mr. Casadesus, a technician of outstanding order, was not quite in the vein in the first half of his concert, while dealing with the Mozart sonata in D major, and Beethoven's Appassionata, as one missed bigness of scope and overwhelming emotional ardor, particularly in the latter. In the rarely-given miniatures of Schumann, Forest Scenes (op. 82), and in Ravel's ironic suite, Gaspard de la Nuit, the artistry of the performer was able to reveal itself with greater effect, resulting in delicate use of pianistic color and, in the Ravel, an impressionistic palette of particular brilliance. The listeners rewarded everything played with strong approval.

Colette D'Arville Saturday evening drew a large and distinguished audience to Town Hall to hear Colette D'Arville sing works of Lully, Scarlatti, Schubert, Hugo Wolf, Nin, Granados, Obradors, Fausto Cleva, John Alden Carpenter, Deems Taylor, Fauré, Debussy, Roussel and Poulenc in one of the best balanced programs arranged by any singer this season. Mlle. D'Arville, unusually attractive upon the

(*Continued on page* 18)

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The Press of the Country Showers Superlatives on the Exciting Young Pianist

Eugene List

De Bellis photo, N. Y.

Soloist with 6 Orchestras: 1937-38

Chicago Symphony
February 17 and 18

Detroit Symphony
November 12 (in Saginaw)
January 15 (in Detroit)

Harrisburg Symphony
October 18

New York Philharmonic-Symphony
March 14 (in Providence)
April 23 and 24 (at Carnegie Hall)

Philadelphia Orchestra
March 25, 26 and 29

Tri-City Symphony
April 3

Soloist with the Harrisburg Symphony Orchestra, Oct. 19, 1937
"Eugene List scored a unanimous triumph with his extraordinary performance of the Beethoven Second Piano Concerto."
—Harrisburg Evening News

New York Recital, Town Hall, Nov. 7, 1937
"Eugene List had already won acclaim for himself in the two previous seasons of his professional career and in this recital he reinforced the already existing impression that he is among the most talented of the young American pianists now in active concert service. . . . Vigor and temperament kept in control by sound musical judgment, a comprehensive and brilliant technique."
—New York Herald Tribune

"Every page he traversed contained multiple evidences of genuine gifts for playing the piano—an absorbingly sonorous tone quality, attractive shading, a musician's feeling for phrase and accent . . . honestly entitled to the houseful of listeners who gathered to hear him play."
—New York Sun

Soloist with Detroit Symphony in Saginaw, Mich., Nov. 12, 1937
"The young pianist gave a masterly performance of the Liszt Piano Concerto in E flat. His tone is sustained, flowing and transparent. Called back again and again to an uproar of applause."
—Saginaw News

Recital at the Ward-Belmont School, Nashville, Nov. 18, 1937
"Wonder of the keyboard. List gave a recital that will long be remembered as a thrilling exhibition of piano playing. A brilliant technique is nothing to get excited about in this day but such a technique as displayed by this young American is quite another matter."
—Nashville Banner

Nashua, New Hampshire, Community Concert, Nov. 29, 1937
"Two hours of inspired playing which kept the capacity house spellbound. . . . His audience securely in his pocket. In years to come his listeners will lean back reminiscently in their armchairs and say: 'Yes, I heard Eugene List away back when . . . ' . "
—Nashua Telegraph

Montreal (2nd Season), Dec. 1, 1937
"Eugene List gave a Montreal audience perhaps its first great musical thrill of the season at his initial piano recital. List made his debut here last year as soloist with the Montreal Orchestra. . . . He has already mastered every secret of pianoforte playing, it would seem. But he never lets his virtuosity get the better of his musicianship."
—Montreal Gazette

Washington, D. C., Mrs. Lawrence Townsend's Mayflower Musical, Jan. 3, 1938
"Eugene List possesses an exceptional combination of pianistic virtues that should carry him far. A highly gifted musician, he has the refreshing quality of youth coupled with an insight which one can only call mature. His readings are intelligent, lucid and persuasive."
—Washington Post

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
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STEINWAY PIANO

New York Concerts

(*Continued from page 16*)

platform, interpreted these compositions with assurance. She performed her Spanish group with true authenticity and it is our humble suggestion that she increasingly devote herself to songs of this nation in future programs. Properly costumed in native dress, as the late Conchita Supervia offered her recitals, Mlle. D'Arville should gain much favor. Guiseppe Bamboschek was the efficient accompanist.

JANUARY 9

Ethel Bartlett and Rae Robertson Admirers of the English two-piano pair had their customary high pleasure at this Town Hall, recital, both from the program and the playing. Clementi's B flat sonata offered unusual fare, that gifted composer's smooth writing and easy melodiousness deserving more frequent hearings than he receives nowadays. The duoists performed him with the required simple style and nimble fingers. A Bach group of three examples (treated by Lev, Howe and Saar) showed musicianship and pianism of the most matured order.

The Haydn-Brahms variations always make one wish that the modern composer had adapted more old material for two pianos, as the opus is perhaps the finest in that literature. If some of the sections appeared to lack all their brilliancy in the Bartlett-Robertson handling, the rest were beautifully and understandingly sounded.

Poetically eloquent and delicately colored were Bax's The Poisoned Fountain, Granados' The Lover and the Nightingale, and Gardiner's Noël, while dash and humor invested the waltz from Walton's Façade, Berkley's polka, Saint-Saëns' scherzo and Rachmaninoffs' G minor prelude, arranged by Jacob Weinberg. Rousing endorsement from the listeners resulted in numerous encores.

Philharmonic Orchestra Both baton and violin bow served for a display of rare musicianship by Georges Enesco at this Sunday matinee. With Mishel Piastro, concertmaster, conducting two works, Enesco played the solo parts in Bach's concerto in A minor and the Poeme of Chausson, with breadth of musical conception. If technically not pyrotechnical, the playing had a grace and serenity that vindicated his place among the important violinists of the day. Particularly the latter work was given a freshness and poignant beauty often lacking in performances with piano. The symphonic piece from Franck's Redemption restored the Roumanian leader to the podium in a reading of lofty sort. The closing half was devoted to Beethoven's Eroica Symphony, marked by largeness of utterance and excellent work by the orchestra. As a whole, this concert was a satisfying and elevating experience, wholly devoid of sensationalism.

New Friends of Music The Pro Arte Quartet, comprising Alphonse Onnou, Laurent Halleux, Germain Prevost and Robert Maas, was the principal attraction at this first matinee program in Town Hall for the New Year under the auspices of the New Friends of Music. In the initial number, Mozart's Eine Kleine Nachtmusik (played in its original form), Morris Tivin, double-bass, assisted. The quartet in C (op. 163) of Schubert found Ernst Silberstein, cellist, added to the ensemble. The same composer's lyric trio in B flat (op. 99) was played with Karl Ulrich Schnabel at the piano. The Pro Arte group lacked some of the lustrous tonal display which hitherto has been characteristic of their presentations and Mr. Onnou, with two of the three numbers of the program featuring the first violin, took it upon himself to intrude forcefully upon ensemble unity. Mr. Schnabel, however, took command in the final trio and, under his direction, this work became the most musicianly offering of the afternoon. It was vigorously and eloquently set forth.

Gloria Perkins The active Town Hall list for this date was brought to a conclusion with the recital at night by Gloria Perkins, youthful violinist, whose artistic temperament stood out in a list embracing the Tartini-Kreisler variations of a Corelli theme, an Air of Mattheson-Burmester, the Monsigny-Franko Rigaudon, the Saint-Saëns concerto (a *tour de force* of violinists), Sinding's A minor suite (op. 10) and shorter works of Szymanowski, Cyril Scott and the Sarasate Carmen fantasy.

Miss Perkins has appeared here previously and his program revealed her technical and artistic growth. But the impetuosity and immaturity of youth militated against a technically precise demonstration. She persists in entering physically into her program to such a degree that unevenness of tone and phrasing and digital in correctness sometimes result. Her vitality and verve, when under due restraint, will make her work truly notable. That she possesses innate musicianship was exquisitely revealed in her treatment of the Burmester Air and the harmonics of the Saint-Saëns episode. These were by far the best of her offerings. Brooks Smith capably assisted at the piano.

JANUARY 10

Beethoven Association The third Beethoven Association program of the winter had an impressive gathering of superior talents. Erica Morini and Adolf Busch played Handel's sonata in E and Bach's sonata in C, both for two string performers, with Milton Kaye as a skilled piano accompanist. The fire and luscious tone of Miss Morini coupled with Mr. Busch's sense of style and serene command of form made, surprisingly, an ensemble of the first order, different as is their individual manner. Their playing yielded high enjoyment and won avid applause. Maurice Maréchal, cellist, and Frank Sheridan, pianist, joined forces in Haydn's sonata in C and Brahms' sonata in F, the string tone marked by rich quality plus scholarly grasp of style, while Mr. Sheridan's beautifully controlled piano coloring and keen sense of ensemble completed the requisites for spirited readings. As a tribute to the deceased Ravel, William Kroll, violinist, joined the two latter artists in a delightful presentation of the *passecaille* section from his trio.

Helsinki University Chorus Minus the support of the Boston Symphony Orchestra, with which it had made its American debut a few nights previous, the Helsinki University Chorus, this time with Martti Turunen conducting, presented an all-Finnish program in Carnegie Hall. It was this characteristic which really handicapped the visiting choristers. Skilled in the folksongs and more recent ballads of the country, they performed these with authority under the effacing yet dominating Mr. Turunen, whose paucity of motions on the podium might well be the pattern for some other leaders.

If there was a particular affinity with any individual composer on their list, it was with Sibelius. Singing entirely *a capella*, the group revealed a colorful ensemble tone, notable unity and musicianly phrasing and interpretation. The work of the low register group was reminiscent, in color, to Slavonic shading. The humorous Prokko and the three Sibelius numbers were outstanding.

JANUARY 11

Richard Barnes and Charles Wilkes A two-piano recital by Richard Barnes and Charles Wilkes in Steinway Hall presented two youthful entrants to this field in a program ranging through an *allegro* from Bach's concerto in C minor, the Mozart-Busoni Duettino Concertante, a suite from Mozart's Haffner Serenade (No. 7), Saint-Saëns' variations on a theme of Beethoven and shorter pieces by Brull, Chopin and Lecuona. There were marked evidences of technical ability, individually, on the part of the pianists. Their ensemble was also a carefully adjusted one. If exception were taken to any phase of their performances, it was in the desirability of providing greater flexibility and variety of dynamic coloring. In this respect, they succeeded better with the graceful Mozart music than in the involved pages of the Saint-Saëns varia-

(*Continued on page 42*)

MAKES AMERICAN DEBUT

YVONNE ASTRUC,
French violinist, made her American debut in Carnegie Hall, New York, January 8, with the Philharmonic Orchestra under the direction of Georges Enesco, playing Germaine Tailleferre's concerto. Following this, Miss Astruc gave a violin recital at Eton Auditorium, Toronto, Canada, January 29. On February 4 and 5, she is soloist with the San Francisco Symphony Orchestra under Pierre Monteux.
(Photo by Lipnitzky, Paris.)

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Olin Downes, NEW YORK TIMES, December 28, 1937

"A resourceful artist. His performance of Bach's E Flat was firm of line, clean in intonation, full-bodied in tone and forthright in style. A rewarding breadth of style."
Oscar Thompson, NEW YORK SUN, December 28, 1937

"A musician of rare accomplishments—a brilliant technique at his disposal. His tone had character and color. His playing was of a calibre to place him at once in the advance ranks of present day cellists."
NEW YORK POST, December 28, 1937

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NEWARK EVENING NEWS, December 23, 1937

"The cellist has gathered many laurels during his years of absence from this country. A cellist of technical attainments, he is even more to be reckoned with as an interpreter. His playing puts the listener in touch with a musical personality of vitality."
BALTIMORE SUN, January 8, 1938

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CHICAGO.—Yehudi Menuhin introduced the Schumann violin concerto when he appeared in Northwestern University's History of Music series at the Auditorium, January 9. Menuhin displayed amazing technic, a rich mellow tone and interpretative gifts of the first order. There was marked approbation from a large audience.

The Auditorium Theatre was filled to overflowing for the appearance of Marian Anderson, whose popularity with Northwestern University patrons has grown annually and she rewarded them with as fine singing of Lieder and Spirituals as ever.

KRUEGER AND KANSAS CITY ORCHESTRA WIN PRAISE

The Kansas City Symphony Orchestra with Karl Krueger at its head invaded Orchestra Hall, January 9, for a concert which proved one of the highlights of the season. In the Brahms fourth symphony the orchestra revealed itself to be a fine instrument upon which Krueger played with remarkable virtuosity and obtained response to his most minute demands. Krueger's eloquent reading marked him as one of the foremost among purist conductors.

YOUNG ARTISTS CLOSE MRS. GILBERT SMITH'S SERIES

Anne Mundy, pianist and Francesco Zecchino, violinist, closed Mrs. Gilbert Smith's Eleven O'Clock matinees in the Palmer House on January 10. In a Chopin group, Miss Mundy displayed fine pianistic ability and imagination. Zecchino, fifteen years old, plays with the maturity of a grown-up, as was evident in his superb account of the Bruch G minor concerto.

SAIDENBERG SYMPHONIETTA AND HAROLD BAUER

Featuring four novelties the Saidenberg Symphonietta's third program in Goodman Theatre, January 4, showed Daniel Saidenberg a program builder *par excellence*. Johann Sebastian Bach's Giant Fugue, Carl Philipp Emanuel Bach's B flat major sinfonia (No. 2), Arthur Foote's A Night Piece, and Bernard Rogers' Soliloquy, for flute and string orchestra, held the interest of an enraptured audience that filled the theatre. The twenty picked musicians performed with artistry under the baton of a conductor who does not resort to theatrical gesticulations and whose ministrations reveal the profound musician. The manifold beauties of the novelties were unfolded stirringly. Saidenberg showed sagacity in choosing Harold Bauer as soloist for he added *éclat* to an evening replete with pleasure. In both the Bach D major and the Mozart A major concertos Bauer subordinated the piano as an ensemble instrument.

PHILADELPHIA ORCHESTRA IN VISIT

Desirous of giving the best in music to his nnumerable patrons, Harry Zelzer brought the Philadelphia Orchestra (Eugene Ormandy, conductor) to the Civic Opera House on January 5. Under its new leader the orchestra maintained its justly earned reputation as an instrument well nigh perfect in a program enlisting the Sibelius E flat and the Tschaikowsky F minor symphonies. Ormandy baffled some music lovers by his treatment of the symphonies, which were divergent from the accepted presentations as to accentuation, tonality and punctuation.

Lambros Demetrios Callimahos, flutist, appeared under the same management in his initial recital at Civic Theatre, January 14, displaying virtuosity in a lengthy and interesting program.

Harry Zelzer also presented Jean Fardulli in song recital at the same Theatre, January 17. In a well arranged and diversified list the Chicago Opera baritone won the plaudits of a large audience.

CHICAGO SONGSTRESS

OLEVENE JOHNSON,

soprano of the Chicago City Opera Company, has been soloist for three weeks in the Congress Hotel Casino; two weeks at Hotel Stevens; soloist with General Motors Chevrolet Orchestra on a tour of the Middle West. She was chosen by the Chicago Chamber of Commerce for its Christmas Party in Hotel Stevens and also offered a program at the Germania Club. (Photo by Maurice Seymour.)

SYMPHONY PROGRAMS

The Chicago Symphony's thirteenth program marked the annual Theodore Thomas memorial, for which Frederick Stock offered Beethoven's Pastoral symphony and Strauss' Ein Heldenleben as features. Hans Lange directed the January 11, 13 and 14 concerts. On the Tuesday program Ravel's Pavane pour une Infante Défunte was played in memory of the composer. At the midweek concerts Guila Bustabo, eighteen-year-old American violinist, made an exciting homecoming appearance in the Mendelssohn concerto, playing with refinement, clarity and purity of tone. Half a dozen recalls attested the success accorded the young virtuosa. A symphonic rhapsody called Puszta, from the pen of Zoltan Kurthy, had its first performance and proved to be a piece of good writing, neither over melodious nor modernistic, but of sufficient merit to deserve place on a program that contained the Marriage of Figaro overture and Tschaikowsky's fifth symphony.

BOORAS-KOBER JOINT RECITAL

Sherwood Recital Hall was packed for the joint recital of Marion Schroeder Booras, soprano, and Georgia Kober, pianist. Heard in German Lieder, French *chansons* and American songs, Mrs. Booras disclosed her remarkable voice, rich in quality and used with consummate artistry. Clear diction, impeccable phrasing added to an ingratiating personality made her contributions a source of keen enjoyment. Miss Kober's performance of the Rameau A major Sarabande demonstrated her prowess as one of Chicago's foremost pianists.

ELAINE DE SELLEM'S STUDENTS HEARD

Elaine de Sellem introduced eight talented pupils in recital at Kimball Hall, January 15, and each showed the result of fine training. One or two stood out because of better vocal equipment, but all had something to offer as to style, diction and interpretation. Hazel Bett, Margaret Grover Winston, Evelyn Carlson, Joy Dressler, Olive Dobson, Esther Rich, Jeanne Devaney and Theophil Voeks showed that de Sellem pupils are taught that good singing does not mean shouting and they brought credit upon themselves and their mentor.

ESTHER GOODWIN PUPIL MAKES DEBUT

Another pupil from Esther Goodwin's class to make her debut this season at the Beaux Arts Salon is Anne Kruzic, enthusiastically applauded by a large audience on January 16. A serious student, Miss Kruzic, shows progress on each new hearing and on this occasion used her lovely soprano voice with intelligence and style. Her program was well chosen to display her fine gifts and accomplishments and her Bohemian songs (in costume) won instant approval as did her operatic arias, French, Italian and English songs.

MISCELLANEOUS NEWS

Violet Martens, vocal coach, has reopened her Fine Arts Building studio.

Anna Del Preda, president of the American Opera Company, has removed to the Auditorium Building. Miss Del Preda will present a summer season of open-air opera at Ilg Air Park beginning in June.

Cara Verson recently broadcast a talk on modern music at Montparnasse (Medinah Club) over WCFL and later for a visible audience illustrated the three phases of modern music—impressionism, the influence of folk music on contemporary music of Hungary and Spain, and atonal music.

Walter Knupfer's students have made frequent appearances recently. Herbert Horn gave a program for the Rogers Park Woman's Club on January 4. His appearance before the Edgewater Drama Studio Club on January 14 resulted in his reengagement for the January 28 meeting. He plays for the Nineteenth Century Club on February 7 and the Rock Island Woman's Club on February 19. On January 25 he was soloist with the De Paul Symphony Orchestra and is to give a recital at Kimball Hall on March 23. Bertha Ostrar's engagements include appearances for the Anche Emet Sisterhood at the Drake Hotel, January 19, the Drama Round Table Club at the Belden-Stratford on February 4, and the Friends of Music, February 16. Raymond Hanson has been chosen to play the Rhapsodie Negre by John Powell at a festival program of American compositions by the Illinois Symphony Orchestra at the Great Northern Theatre on February 20.

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Mitropoulos Takes Up Baton Of Minneapolis Orchestra

Greek Leader Assumes Conductorial Post in Program of Three Symphonies—Erica Morini a Dynamic Soloist—John Brownlee in University Concert Course

MINNEAPOLIS, MINN.—The man of the hour here is Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra. He arrived in time to conduct the sixth Friday evening concert on January 6 and chose for his initial appearance three symphonies, Haydn's London, Mozart's E flat major (No. 39) and Beethoven's first.

Mitropoulos (programmed without the Dimitri) conducts without score and without baton. His gestures are unorthodox. They range from hypnotic *pianissimo* passes to two-fisted flailing *fortissimo* outbreaks. He conducts everything; every entrance, every phrase contour, every rhythmic figure. He is a pantomimic conductor, an excellent showman, a dominant figure on the podium. Musically, he is a creative conductor, never perfunctory, never self-effacing. He imposed a stiff task upon himself when he chose three eighteenth century symphonies for twentieth century ears. Made it go, too! The audience stood and shouted at the end of the concert. He banished the soporific influence of so much sweet concord through contrast, tempo or dynamic surprises—always musical, always worthy, never cheap.

OVERTURES FEATURED

The program for the Sunday concert of January 9 consisted of seven overtures representing Mozart, Beethoven, Cherubini, Mendelssohn, Weber, Schubert and Johann Strauss. The Sunday concerts now are partly broadcast. The orchestra performs for an hour; then comes an intermission, after which the broadcast, which is not all music, begins and lasts until seven-thirty. One is invited to remain, but if he does not, he misses half of the program. Mitropoulos made much of the overtures, which were all cast in the classical mould.

The seventh Friday concert, January 14, introduced another test for the Mitropoulos prowess, Schumann's overture The Bride of Messina, and second symphony. The overture recalls a line from Tennyson's Maud, "For I thought the dead had peace, but it is not so." It is no kindness to attempt to revive anything so dead. The most potent Mitropoulos conjuring could instill life in but parts of the symphony. It was demonstrated beyond the point of controversy that the Schumann idiom is not orchestral; for, understanding the orchestra as he does, the conductor brought every possible point into sharp focus without avail. The second movement was an amazing example of virtuosity.

MORINI IS SOLOIST

Erica Morini made a glittering show piece of the Tschaikowsky concerto for violin, with the sympathetic cooperation of conductor and orchestra. Symphonic ethics were in force, as no end of recalls brought an encore. The program closed with an interpretation of Smetana's overture to The Bartered Bride, that whizzed here and whizzed there and was done—a speed demonstration in almost nothing flat. Effective, too!

BROWNLEE'S RECITAL

John Brownlee, baritone, was heard in recital January 4 at the fifth concert of the University of Minnesota Artists Course. Mr. Brownlee was not in good voice, and could not contrive to bring enough variety into his singing to prove he is as excellent a singer of songs as opera. However, the audience liked him and his singing and he added several encores. Charles Lurvey at the piano was uncertain of the music and eccentric in manner.

AMFITHEATROF CONDUCTS

Daniele Amfitheatrof conducted the fourth Sunday concert of the Minneapolis Symphony Orchestra series and presented a charming version of the Wolf-Ferrari overture to The Secret of Suzanne, a wholesome reading of Mendelssohn's symphony (No. 4), but a rough, brutal interpretation of Borodin's Polvetzian Dances from Prince Igor.

E. G. K.

London Intimate Opera Company in Second Bill

Works of two non-Anglicans were incorporated on the second bill of the London Intimate Opera Company, beginning January 11, in the Little Theatre, New York. Messrs. Frederick Woodhouse, a personable singing actor, Winifred Radford and Geoffrey Dunn presented a production, by Mr. Dunn, of Bach's Coffee Cantata, known as Love in a Coffee-Cup, as its initial offering while the concluding item was Pergolesi's La Serva Padrona, in English.

In between was Dibdin's The Grenadier and a dialogue from Purcell's Comical History of Don Quixote, known as Colin and His Wife. Mr. Dunn also sang a group of airs and the assisting string quartet and piano played Mozart, Haydn-Pochon and Bach bits.

Thoroughly entertaining, presented with charm and authority, despite an absence of scenery, the trio makes no pretense, in the words of one of its members, of doing aught but offering a "subtle element of burlesque" to cover the fact "that we can laugh with our audience at ourselves."

H. A. S.

Fritz Mahler Conducts Bridgeport Orchestra

BRIDGEPORT, CONN.—Henry Hadley's overture In Bohemia, two Brahms works, the Academic Festival Overture and fourth symphony and the overture to Weber's Oberon were included on the program at an excellent concert of the Bridgeport WPA Orchestra under Fritz Mahler's artistic direction. Mr. Mahler also played the *adagietto* for strings and harp from the fifth symphony by his uncle, Gustav Mahler. Rosamund Chapin, soprano, was soloist in three Wagnerian numbers. Mr. Mahler's conducting was ovationally received. A. G.

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Metropolitan Opera

(*Continued from page 9*)

The delivery of the Calumnia aria was a perfect piece of burlesque vocalism, which however did not altogether hide the rich quality of his tones.

Bruno Landi looked young and romantic, but had not all the dash, necessary swagger and vocal fullness and flexibility which some other Almavivas have presented at the Metropolitan. In the higher altitudes the tones took on a strong nasal quality. Tasteful phrasing and sincere feeling distinguished the delivery.

Irra Petina created much amusement with her quaint portrayal of the snuff-taking servant, and Malatesta got everything across that there is in the whimsical figure of the amorous Bartolo.

THOMAS IS NEW FIGARO

John Charles Thomas is mentioned last, because the impression he made stayed with me longest after I left the opera house. To my mind, he reached the best eminence as Figaro, which he has attained in all his lyrical career. There need be no long description of his singing, which always registers with abundance and richness of voice, and sensitively directed art. He scored outstandingly in the famous opening aria, done in appropriately rollicking and bantering style, although he raced ahead of the orchestra once or twice. His acting showed Thomas as a comedian of marked talents, with fluidity, unction, and keen sense of humor. Some lobby critics had it that Thomas "burlesqued" his role, which made me ask myself whether there is any role in opera which requires more burlesquing than Figaro. If played with classical restraint he lacks vividness and much of verity. The original character in Beaumarchais' comedy is one aware of his own prankiness, and given to conscious clowning.

Gennaro Papi made properly lightsome matter of the score and kept it in rhythmic conduct, but sometimes he allowed his players to oversound the singers, and in the overture they allowed themselves a few ragged moments in execution.

IL TROVATORE, JANUARY 8 (MATINEE)

Il Trovatore was repeated with the same cast as on December 17 except for appearances of Giovanni Martinelli (Manrico) and Richard Bonelli (di Luna) excellent, in all respects, vocally and histrionically. Gennaro Papi conducted. A large Saturday matinee audience was demonstratively enthusiastic.

AIDA, JANUARY 8

Verdi's opera Aida brought Gertrud Wettergren, excellent as Amneris in song and acting, and Arthur Carron as Radames, singing the role for the first time this season, with finesse and distinction. These were the changes of a cast otherwise familiar and which included Gina Cigna, Lucielle Browning, Norman Cordon, Nicola Moscona, Carlo Tagliabue and Angele Bada. Ettore Panizza was the conductor.

DIE WALKÜRE, JANUARY 10

Except for the appearance of Carl Hartmann for the first time here as Siegmund, the cast for Die Walküre at the Metropolitan was a familiar one. Kirsten Flagstad magnificently sang the Brünnhilde for the first time this season. The Sieglinde assignment was in the capable keeping of Elisabeth Rethberg. Mr. Hartmann revealed many of the qualifications for Siegmund, not the least of which are physical. He also disclosed a keen knowledge of the vocal requirements. Other members of the capable cast were Kerstin Thorborg, Dorothee Manski, Thelma Votipka, Irene Jessner, Lucille Browning, Irra Petina, Doris Doe, Helen Olheim, Anna Kaskas and the reliable Emanuel List and Friedrich Schorr. Artur Bodansky conducted.

RIGOLETTO, JANUARY 12

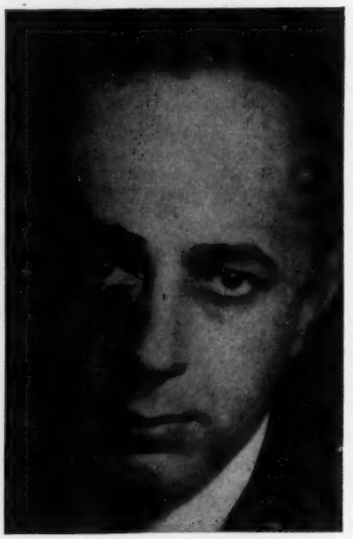
The first Rigoletto of the Metropolitan season revealed practically an entirely new cast for this tuneful Verdian opus. Heading the personnel was the Italian tenor, Bruno Landi, making his debut. Although he has had considerable experience abroad, Mr. Landi permitted nervousness to mar his early work, but he improved as the opera progressed and La donna è mobile found him in splendid voice, with ringing tone and correct intonation. The voice is rich, pleasant to listen to and produced without forcing. Moreover, it is young and flexible and of wide range. Mr. Landi's histrionic ability, on this evening, was adequate.

The pleasant surprise of the performance was Mr. Tagliabue, singing the name role for the first time and offering a distinguished impersonation. Bidu Sayao, a lyric and not a coloratura Gilda, had moments of inaccuracy but generally sang well. Mr. Pinza as Sparafucile, as usual was excellent. Others in the cast were Mmes. Petina, Votipka Symons, and Browning and Messrs. Cordon, Cehanovsky, Bada and Engelman. Mr. Panizza conducted in somewhat lethargic fashion.

LOHENGRIN, JANUARY 13

For the second time this operatic term, we experienced the troubles of the naive Elsa, the vengeful Ortrud, and the goodish celestial knight, Lohengrin.

QUAKER CITY SOLOIST



JAN SMETERLIN,

pianist, will be soloist on February 11 and 12 in Boston with the Philadelphia Orchestra. During a coast to coast tour he made a guest appearance with Bing Crosby on the Kraft Hour on January 27.

Rosa Pauly, who was to have done the Ortrud role, fell ill suddenly, and Marjorie Lawrence replaced the singer from Budapest. The substitute afforded high satisfaction with her portrayal, an uncommonly intelligent and intensive one. Vocally speaking, while the lowest tones of the part might have had more fullness, the rest showed so much ring and quality that they more than atoned for the others.

Kirsten Flagstad repeated her mellifluous and altogether appealing impersonation of the heroine. The Norwegian artist's voice was in its most glorious richness and she gave lavishly and feelingly of tone and warmly-felt projection of text.

Lauritz Melchior's Lohengrin is one of his noted assumptions—indeed, which of his roles is not?—and it shone as usual through his impressive stature, dignified bearing and artistic moulding of tone and phrase. Julius Huehn handled Telramund credibly in action, and vocalized with taste and finish. Ludwig Hofmann was an agreeably resonant and convincingly benign King. Maurice de Abravanel led the orchestra none too authoritatively.

ROMEO AND JULIET, JANUARY 14

Vina Bovy made her first appearance in the role of Capulet's daughter when the third performance of the Gounod opera was presented at the Metropolitan Opera House. Another change in cast was the assignment of the veteran Léon Rothier to his old role of Friar Laurent. Mme. Bovy, visually and histrionically, was thoroughly satisfactory and sang the role in experienced fashion and in accordance with traditions. Richard Crooks was again the Romeo, with Lucielle Browning and Doris Doe in the other principal parts. Maurice de Abravanel conducted.

LA BOHEME, JANUARY 15 (MATINEE)

Grace Moore's presence doubtless was responsible for the crowd that filled the opera house on this occasion. Most of the hearers were drawn by the soprano's film reputation, and the small group of connoisseurs attended in order to note whether she had retrograded or improved operatically since her activities on the screen.

Let it be recorded that Miss Moore has improved, her singing showing greater tonal security and volume, and much more feeling than at her former Metropolitan appearances. Always an indefatigable student, she has trained herself to mould and project tone with high intelligence. Her naturally lovely voice appealed as much when emitted fully as when she strove for delicate lyricism. None of the exaggerated acting required in moving pictures was in Miss Moore's visually attractive portrayal of Mimi, and especially the death scene had simple and sincere pathos.

Bruno Landi, the new Rodolfo, again pleased with an agreeable singing organ tastefully used, and he gave his impersonation fluidity and ardor. Muriel Dickson did her Musetta waltz with charm and vivacity, qualities that registered also in her acting. Ezio Pinza was a humorously melancholy Colline; Carlo Tagliabue, a completely effective Marcello. Gennaro Papi kept the performance moving animatedly and underlined the graceful melodies of the score.

DON GIOVANNI, JANUARY 17

Charles Hackett made his first appearance of the season and replaced Richard Crooks in the role of Don Ottavio in this evening presentation of Mozart's Don Giovanni. Mr. Hackett was in splendid vocal condition and the large Monday night audience applauded his experienced sense of style and mature impersonation. His two major arias were nicely phrased. Dusolina Giannini (Donna Anna) and Gina Cigna (Donna Elvira) were again the two "loves" of the Don, impersonated by Ezio Pinza. Marita Farell and Messrs. Lazzari and D'Angelo completed the cast under Mr. Panizza's direction.

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GIANNI SCHICCHI AND ELEKTRA, JANUARY 19

The second performance of the double bill, Gianni Schicchi and Elektra, brought a cheering capacity audience to greet Rose Pauly in the name role of the Strauss opera. Again her presentation was electrifying and one of the most perfect delineations of any operatic character portrayed by present-day artists at the Metropolitan. In fact, the entire cast, which was the same personnel as heard at the premiere, offered outstandingly brilliant delineations.

The title role of Gianni Schicchi was assumed by Julius Huehn in place of Lawrence Tibbett, and he acquitted himself with vocal and histrionic distinction. Otherwise the members of this cast were those excellent artists heard at the first hearing this season.

SIEGFRIED, JANUARY 20 (MATINEE)

Except for the fact that two conductors officiated, there was little novelty about this matinee of Siegfried, given for the benefit of Sir Wilfred Grenville's work in Labrador. Artur Bodanzky started the opera but, tired from his Elektra ministrations, of the previous evening, retired after the first act in favor of Dr. Karl Riedel, whose reading was somewhat more spirited. Adolf Vogel *sang* Alberich (something not always achieved at the Metropolitan) and Kathryn Meisle made Erda's assignment a stirring one. Kirsten Flagstad offered a brilliant performance of Brünnhilde, as did Lauritz Melchior in the title role. The final duet was particularly moving. Schorr, List, Laufkoetter and Miss Bodanya completed the cast.

MANON, JANUARY 20

For her second appearance at the Metropolitan Opera this season, Grace Moore sang the title role of Massenet's Manon. Her interpretation was vivid and colorful both in acting and in voice, and particularly exciting during the St. Sulpice scene in which she made love to Des Grieux (Sydney Rayner). Vocally Miss Moore has improved over past hearings. Her voice is used skilfully and her intonation is almost always accurate, a former defect in her singing which she must have overcome by assiduous coaching. Her costumes were unusually attractive, especially that for Act III. The large audience shouted its pleasure and many flowers were thrown onto the stage by box-holders.

Sydney Rayner, impersonating Des Grieux, was capable in the role. His French was excellent (a matter in which Chase Baromeo as Count Des Grieux was exceedingly poor) and he sang with tonal vigor. The aria, Ah fuyez, was probably Mr. Rayner's highest achievement of the evening and the Dream aria his lowest. John Brownlee was a robust Lescaut both in manner and song and the minor roles were creditably presented by Natalie Bodanya, Charlotte Symons, Lucielle Browning, Angelo Bada, George Cehanovsky, Louis D'Angelo, Max Altglass and Arnold Gabor. Maurice de Abravanel conducted.

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RE-ENGAGED

SYLVIA MARGOLIN

sang the soprano solos in The Creation at Salt Lake City, Utah, and was re-engaged for Messiah on December 26. Miss Margolin is one of the professional artists from the New York studio of Edith W. Gaudenzi.

DIE WALKÜRE, JANUARY 22

This evening saw a young man of twenty-six in the leader's chair. He is Erich Leinsdorf, protégé of Toscanini, and the latter's assistant at Salzburg. The newcomer's only other experience has been in various Italian cities, where he led a few performances.

Leinsdorf showed no kindling qualities in the first act. However, surprisingly lackadaisical cooperation on the part of the singers (with the exception of Paul Althouse as Siegmund) made it difficult for the director to propel the performance, and also he appeared to be pardonably nervous. However, with the entrance of Flagstad and Hofmann (Wotan) in the second act, matters took a sharp and astonishing upward turn. Throwing off trepidation, Leinsdorf plunged into the music ardently, and thenceforward the representation flamed high, culminating in a third act of irresistible drive and tonal beauty. The young musician had his orchestra and singers firmly in hand, gave minute cues, drew a large line of interpretation, and swept his debut into a true triumph. He knows his score intimately, has imagination, and gives meaning to many passages which often previously have fallen into somewhat routined unimportance. There was no mistaking the enthusiasm of the audience.

Althouse's return in one of his best roles, added to the pleasure of the evening. He sang warmly and musically, and acted with fervor and deep intelligence. Mme. Rethberg was the Sieglinde, List did Hunding, and Thorborg enacted Fricka.

Ganna Walska Weds Inventor

PARIS.—Ganna Walska, soprano, on Henry Grindell-Matthews, inventor.

Quinto Maganini Directs Greenwich Children's Concert

GREENWICH, CONN.—Quinto Maganini is not only a fine conductor but an absorbing story teller as well in the opinion of 1,500 children who attended the first of his series of children's concerts under the auspices of the Greenwich Unit of the New York Junior League.

In the Pickwick Theatre, Mr. Maganini, with an orchestra of twenty-six presented an entertaining program of music about birds, beasts, fairies and even ghosts. In addition to explaining the compositions, the conductor delighted his youthful audience by calling upon different members of the orchestra and asking them to demonstrate their instruments.

After an orchestral illustration of a river, Mr. Maganini opened the program with Siegfried's Rhine Journey. His own Ornithological Suite followed with the composer-conductor explaining how he happened to write it. Pierné's Entrance of the Little Fauns, Debussy's Jumbo's Lullaby and Golliwog's Cakewalk and an excerpt from Mendelssohn's Midsummer Night's Dream were explained in language his audience could appreciate. And the ghosts entered the discussion just before the final number, Saint-Saëns' Danse Macabre. Two more concerts are eagerly awaited by Mr. Maganini's young adherents.

W. S.

Houston Symphony Orchestra Giving Three Series

The Houston (Tex.) Symphony Orchestra, under the direction of Ernst Hoffmann, is presenting three types of concerts this season—subscription, popular and children's. In a recent concert, Mr. Hoffmann offered, together with the orchestra, the Houston Symphony Chorus of ninety voices singing Mendelssohn's Hymn of Praise. The chorus was rehearsed by Mr. Hoffmann and Edward B. Gammons, musical director of Christ Episcopal Church of Houston.

The Houston Symphony Orchestra has been recruited to a strength of seventy players. Austin Ledwith, first bassoon, is assistant conductor; Joseph Gallo is concertmaster. First chair men are P. Rubenstein Kepner, flute; Norman Carrel, clarinet; Bernard Valkenier, horn; H. B. Amick, trombone; Joseph Lukatsky, oboe; John Sullivan, trumpet; Herman Weiss, tympani; Frank Hernandez, viola; Paul Burke, cello; and John Gottwald, bass.

The orchestra's woodwind section, with two horns, has been organized into a unit for serenade concerts at the homes of prominent Houstonians. During the spring, these musicales will be moved outside to the gardens. The homes are being "loaned" to the Houston Symphony Society as a means of augmenting the orchestra's budget.

Walter H. Walne, Houston attorney, is president of the symphony society.

Mr. Hoffmann, formerly director of the Breslau Opera in Germany, is in his second season with the orchestra.

Milton Kaye in Orchestral and Recital Appearances

Milton Kaye played the Mozart A major piano concerto with the Greenwich Sinfonietta at the Federal Theatre, New York, January 21. On February 6 he will be heard at the same theatre, playing the Shostakovitch piano concerto with the New York Civic Orchestra. He gives a recital at the MacDowell Club, New York, March 9, appearing as winner of the Young Artists' Contest of that organization.

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Philharmonic Orchestra Opens Brahms Cycle, with Heifetz Playing Concerto—Kolisch Quartet Assists in Schönberg Work—Federal Ensemble and Pro-Musica Events

LOS ANGELES.—The visit of the Salzburg Opera Guild, on January 5, 6 and 8 in the Philharmonic Auditorium, was a revelation as to what may happen in opera when it receives real stage direction. The invisible hero of the occasion was Eugen Schulz-Breiden, who actually contrived to make the singers act convincingly, as well as creating genuine stage illusions. The ensemble work was a perfect delight from beginning to end, done with inimitable timing and finesse which bespoke painstaking rehearsals, yet managed to retain the spirit and freshness of spontaneity. The baton was in the highly capable hands of Alberto Erede, who controlled the whole with the utmost artistry and musical taste, balancing voices and orchestra to a nicety.

Mozart's Così Fan Tutte was delightfully interpreted, sung and acted, and the same may be said of Rossini's Matrimonial Mart, despite the discrepancies of musical values. But most intriguing of all was Ibert's Angélique, a rollicking farce which brought tears of merriment to the eyes of the comprehending auditors.

It is indeed rare to find all the principals in a company of equally balanced abilities, both vocally and histrionically. Leading roles here were played by Marisa Merlo, Grete Menzel, Herta Glatz, Esther Ilosvay, Franco Perulli, Leo Weith, Deszo Ernster, Alfred Hollander, Laszlo Csabay, Ljubomir Pantscheff, Hans Joachim and Igino Zangheri.

HEIFETZ IN BRAHMS CONCERTO

Jascha Heifetz gave a magnificent performance of the Brahms violin concerto on the first event of the Brahms cycle with the Philharmonic Orchestra (Otto Klemperer, conductor) in the Auditorium on January 14. He had the courage and the standing to bring real emotion to a work which is only too often played drily. Klemperer provided a background of punctilious precision, against which the feeling of the solo stood out with augmented clarity. Klemperer also provided a majestic reading of the first symphony and an academic performance of the Tragic Overture.

KOLISCH QUARTET AIDS ORCHESTRA

On January 6, the Philharmonic Orchestra delved into the realm of glorified chamber music, with the Kolisch Quartet as soloists. The result was interesting, but lack of rehearsal and adequate balance were noticeable. Compensation arrived only at long last with the Beethoven eighth symphony. Arnold Schönberg's transcription of a Handel concerto grosso for string quartet and orchestra contained some lovely moments, but on the whole the score was ill-balanced, the reduction of the strings incongruous with the modernity of the instrumentation, and the performance stood sadly in need of more rehearsal. The third Brandenburg Concerto of Bach was done in the original manner, with Klemperer at the piano, and the Quartet reinforced by a few members of the orchestra. It was merry and spirited, even if played at a consistent *forte*. The prelude to the first act of Wagner's Lohengrin served largely as a warming-up exercise, and the Berlioz Queen Mab *scherzo* was given with rather ponderous agility.

BORIS MORROS QUARTET

The Boris Morros Quartet made its first appearance in this vicinity as the second event of the Coleman Chamber Concerts in the Pasadena Community Playhouse on January 9, and immediately established its position as a quartet of the first rank. Messrs. John Pennington, Jack Pepper, Philip Kahgan and Alexander Borisoff are all of long orchestral and chamber music experience, and it was to be expected that their work together would be musicianly and enjoyable. But the quality and finesse of their ensemble, the unity of their approach, and the tonal beauty of their delivery surpassed even the highest expectations. The Mozart D minor quartet (K. 421) and the Borodin second quartet were beautifully given. Three short numbers, all especially written for the Boris Morros Quartet, and all having their first public performance on this occasion, made up the second group. First was an amiably spirited Beethoven Contredanse arranged by Roder. An Irish Lament by Alice Wiley was wistfully charming, and a merrily lilting Eight Notes by Victor Young was applauded to repetition.

FEDERAL PLAYERS DO PROKOFIEFF

The high reputation of the Federal Symphony Orchestra under Gastone Usigli, was admirably maintained at the January 12 concert in the Belasco Theatre, with Volya Cossack as soloist in the Prokofieff third piano concerto. She offered an exciting performance of the difficult work, winning an ovation. Fine musicianship was supported by a virtuoso technical equipment and a tone of appealing roundness. The orchestra responded sensitively to Usigli's dominant and assured baton. Chadwick's concert overture, Euterpe, is an example of a worthy American work long neglected on concert programs. Usigli made some judicious cuts of didactic passages, and the overture with these revisions sounded fresh and virile. The remaining items of the program were Wagner's Rienzi Overture, the *scherzo* from Mendelssohn's Midsummer Night's Dream, Dukas' The Sorcerer's Apprentice and the Haydn G major symphony (No. 13), the last given a particularly lovely interpretation, broadly melodic with singing lines.

PRO-MUSICA "NORTHERN" LIST

Music from the north of Europe was offered by Pro-Musica under the leadership of John deKeyser in the Biltmore Music Room on January 10. A sonata for violin and piano by Carl Nielsen proved soundly written, with emotional warmth, and considerable strength in its contrapuntal solidarity. It was capably played by Rowland Leach and Paul Pisk. A set of four Capricci by Bjarne Brustad for the unusual combination of violin and viola alone, were adroitly performed by Robert Pollak and Abraham Weiss. The full resources of the two instruments were masterfully exploited, their colors blended artistically. The second, a quiet *lento*, was hauntingly lovely, and was repeated in response to emphatic applause. Eight songs by Yrjo Kilpinen were interpreted in a musicianly manner by Herta von Rohn with Mar-

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garetha von Loben-Sels at the piano. They proved to be Lieder of intrinsic beauty and extrinsic charm. In conclusion was the string quartet (op. 56), of Jean Sibelius, well played by Robert Pollack, Francis Meyers, Abraham Weiss and Julius Tannenbaum. R. D. S.

Los Angeles Hears Boy Violinist

Los Angeles.—Elliott Fisher, thirteen-year-old violin pupil of Peter Meremblum of Los Angeles, and a scholarship student at the Curtis Institute under Efrem Zimbalist, played a program on January 14, under the auspices of the Music and Arts Foundation of Los Angeles. This youthful artist has been well taught, and has developed technic, warm tone, purity of style and musicianship. He gave evidence of exceptional attainments even in the face of two lapses of memory, which can be attributed to the excessive heat in the music salon where this concert was given before a large audience. Master Fisher's numbers included the La Folia variations of Corelli-Kreisler; Mendelssohn's concerto; Baal Shem of Ernest Bloch, and Gypsy Airs by Sarasate. Mrs. Eugenia Brauman was the able accompanist. C. D. K.

Nancie Monteux in Dance Recital

Los Angeles.—Nancie Monteux, daughter of Pierre Monteux, conductor of the San Francisco Orchestra, was presented by Mary V. Holloway in a dance recital on January 12, at the Wilshire Ebell Theatre, assisted by the Morgan Trio of San Francisco. Miss Monteux's program embraced ten interpretations, each depicting a different study. Outstanding among her offerings were the Menuet-Badinerie (to music of Mozart), ballet from Petite Suite (to music of Debussy), Valse Romantique (to music of Chabrier), Sacred and Profane (to music of Debussy), accompaniments to the latter being furnished by Marguerite Morgan at the piano and Virginia Morgan, harpist.

This dancer is the possessor of beauty, grace and charm. She is a skillful exponent of the joy of motion in rhythm and her costumes were lovely. Hers is a talent capable of exhibiting the terpsichorean art with all its traditional gaiety, intensity of emotion and drama. Each of her characterizations was treated individually and with such distinction as to set forth every divergent mood with authenticity and clever impersonation. A large audience applauded Miss Monteux for her performance and she was called back repeatedly. The Morgan Trio (Frances Morgan, violinist; Marguerite Morgan, pianist, and Virginia Morgan, harpist) played individual numbers and furnished the dance accompaniments of the evening. The ensemble offerings were from Couperin, Mozart, Stravinsky, and a seventeenth century composition. Their blended tone was exemplary in balance and had delicacy as well as sonority and power. C. D. K.

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RAMBLING AROUND

Dr. George Liebling, pianist, composer and teacher of Hollywood, sponsored a recital by his artist students, January 21, at the hall of the St. Francis Hotel in Hollywood. Eight pupils played. His student, Dorothy Ellen Ford, was heard on January 14 at San Diego.

* * *

James Guthrie, conductor of the Los Angeles Women's Symphony Orchestra, has been appointed district supervisor of the Federal Music Project at San Bernardino, Cal. Vernon Robinson, supervisor at San Bernardino, has been elected to a post in the office of Miss Harle Jervis, state director of the project.

* * *

Behymer events at the Philharmonic Auditorium during February are: Artur Rubinstein, Polish pianist, February 6; Marian Anderson, Negro contralto, February 15; the Shan-Kar Dancers, February 14 and 16; San Carlo Opera Company, February 18 to 26.

* * *

Mrs. Edward Arnold, soprano of Hollywood, will be guest soloist February 9 at the Belasco Theatre, with the Federal Project Symphony Orchestra (Gastone Usigli, conductor).

* * *

January engagements of Grace Bush, composer and lecturer of Los Angeles, included a program of her own compositions on January 4 for the California Women's Press Club, assisted by Grace Coffman Brewer, soprano. The same day she gave a lecture, Humor and Philosophy in Music, for the alumnae association of the National Park Seminary. This same lecture was given January 18 at the South Side Ebell Club, and on the 20th for the Chapman Park Hotel Salon.

* * *

The one-act opera, Snowbird, by Theodore Stearns, and Wolf-Ferrari's Secret of Suzanne will be given in English on February 10 at the Little Theatre in Hollywood, under the direction of Mebane Beasley.

* * *

Robert Allen, cellist of Los Angeles and San Bernardino, appeared on January 11 at Loma Linda in a joint program with Michel Thayer, pianist. He also was a recent soloist with the San Bernardino Federal Chorus at the Riverside Municipal Auditorium.

* * *

The Pasquier Trio gives a concert on February 11 at the Biltmore Hotel for the Los Angeles Chamber Music Society.

* * *

F. Raynor Brown, organist, artist pupil of Archibald Sessions of the school of music of the University of Southern California at Los Angeles, offered a recital at Bovard Auditorium on January 18.

* * *

Max von Lewen Swarthout, director of the school of music of the University of Southern California, announces a gift of old musical instruments for the use of students, including a rare Italian Maggini violin, four other makes of violins, and a cello, from Dr. Joseph F. Widney, who served as second president of the university in 1882. C. D. K.

Outdoor Amphitheater For Milwaukee

Sum Donated to City by Emil Blatz to Build Edifice — Philadelphia and Chicago Orchestras in Visits— New String Quartet Formed

Milwaukee, Wis.—A complete outdoor music amphitheater for the production of operas, for band and orchestra concerts and dance programs, will be provided this city as the result of the donation of $100,000 to build the edifice by Emil Blatz, eighty-year-old music lover, it was announced by Fitzhugh Scott, architect, who has finished the design and turned it over to the contractors. Construction will begin at once, and the amphitheater will be ready for this summer's concerts.

New Quartet Introduced

A first concert by a striking new instrumental quartet, and programs by the Philadelphia Orchestra and the Chicago Symphony Orchestra featuring Brahms, were the highlights ushering in the musical new year here. All were well attended.

The quartet is headed by Raymond Brown, formerly concertmaster of Dr. Laird Waller's Philharmonic Orchestra, who has associated with him other seasoned musicians of professional standing, Alfred Meltzer, second violin; Eugene Barkow, viola; and Mildred Catenhuesen, cello. Lawrence Bernhardt, assisting pianist, is a newcomer locally, a protégé of Josef Lhevinne, and a thoroughly routined player of skill and fine taste. At Goodrich Hall a packed house heard the Quartet and pianist give a program composed of a Locatelli Concerto Grosso, Schubert's (op. 163) quintet, and a new work by Carl Eppert, a G minor quartet presented here for the first time. This work proved to be closely knit, rich in thematic material, with engaging melodies and constantly interesting. Long applause brought a repetition.

The Philadelphia Orchestra (Eugene Ormandy conductor), was presented in the City Auditorium under auspices of the Arion Club for an audience of 3,000. As in other appearances here, the group was most effective in Bach with the prelude and fugue in B minor and the Brahms C minor symphony in which magnificent dynamics were achieved. Wagner excerpt composed the second half of the program.

The beautiful instrumentation of Brahms' third symphony was strikingly delineated in the reading of Frederick Stock and it had real glow. Besides Wagner's Siegfried finale, the Chicago Symphony Orchestra played Elgar's Enigma Variations and Wolf-Ferrari's Dance of the Angels.

Tessa Bloom, pianist, made an engaging success of her first local appearance in a recital at the Wisconsin Club.

J. E. McC.

Earl Maiman on European Visit

Earl Maiman, pianist, has sailed for Europe to play with the Paris Symphony Orchestra and the Budapest Orchestra. Mr. Maiman also gives recitals in Geneva, Budapest, Venice, Florence, Rome, The Hague and Paris.

(Photo © by Hugh Marr, London.)
EVE MAXWELL-LYTE

Eve Maxwell-Lyte to Tour United States in Folksong Concerts

Eve Maxwell-Lyte, folksong specialist, following an extensive tour of Canada, will also tour the United States. She is to appear in Vancouver, Montreal, and other principal Canadian cities presenting her program of French folksongs, English and French ballads, English, Scotch, Irish and Welsh airs and traditional songs of Italy and Germany as well as American folk airs.

Miss Maxwell-Lyte started her "career" while still in the nursery, for she wrote plays which she and her brother and sister presented. Chosen to sing at special programs during her school days, upon graduation she started the study of voice and dramatic arts and in 1932 made her debut in Traditional Songs of Many Lands in London. She has since appeared in principal towns throughout England and other parts of Europe.

She is descended from Thomas Lyte, who received from King James I the Lyte Jewel now in the British Museum. Among her forebears was the Rev. Henry Francis Lyte, author of the hymn, Abide With Me. Her grandfather, Sir Henry Maxwell-Lyte, K.C.B., is the author of the History of Eton College and also held the position of Deputy Keeper of Public Records. On her mother's side she is descended from Ethelred, one of the Saxon kings of England.

Myra Hess Plays for Dowager Queen Marie

Myra Hess, during her European tour which has included several countries, visited the ill Dowager Queen Marie of Roumania. Miss Hess gave a private recital for Her Majesty using a piano in an ante-room to the sickroom.

ROBERT ALLEN
'cellist

Robert Allen, 17 year old 'cellist, was presented in a brilliant solo debut last night with the symphony. Playing the concerto for 'cello and orchestra of Lalo, Mr. Allen gave an exceptionally intelligent interpretation of the number, performing with maturity and vigor.—*San Bernardino Evening Telegram*, August 18, 1937.

Mr. Allen proved an artist of distinct ability and greatly pleased his audience with his interpretation of the "Arpeggionne" Sonata (Schubert) and a group of modern compositions, including "Apres un Reve" (Faure), "Habanera" (Ravel) and "Danse Rituelle Du Feu" (de Falla).—*San Bernardino Daily Sun*, Dec. 15, 1937.

NOW APPEARING IN CALIFORNIA

Address: Robert Allen, care of Musical Courier, 1536 Miller Place, Hollywood, Calif.

JOSE ITURBI
with friends following his recital on January 2 in Los Angeles. (Photo by Bonwitt from Pictorial Feature Service.)

(RIGHT)
SMORGASBORD AND SINGERS.
At the opening of the new Lauritz Melchior Room at the Kungsholm in Chicago, named for the Metropolitan Opera tenor, the guests included, left to right, Danish Consul General Reinald Baumann, Mrs. Leander Hamilton McCormick, Fred Chramer, Mr. Melchior, Mrs. Charles B. Goodspeed, Lotte Lehmann and Paul Longone, general manager of the Chicago City Opera Company.

MICHAEL BARTLETT,
singing leading role in the operetta Three Waltzes, receives award of honor from the 5,000 boys of the Northeast High School, Philadelphia. Left to right, Robert Clyde, president, senior class; Mr. Bartlett; Charles Yahn, director of assemblies; Dr. Theodore S. Rowland, Principal.

(RIGHT)
AT THE JACKSON DAY DINNER IN THE HOTEL COMMODORE,
New York. Left to right, Mrs. Dorothy Schiff Backer, Miss Nancy Cook, Mme. Vina Bovy, soprano of the Metropolitan Opera, who sang at the affair, and Mrs. Henry Goddard Leach.

(BELOW) *ROSA PONSELLE*
gave a "home-coming" party in honor of Grace Moore when the latter returned to New York to begin a Metropolitan Opera engagement on January 15. Left to right, Edward G. Robinson, screen actor; Miss Moore; Miss Ponselle, and Valentin Parera, Miss Moore's husband. (Photo by Michael Caputo.)

MARJORIE LAWRENCE,
Metropolitan Opera soprano, at her Town Hall, New York, recital on January 5. (Musical Courier Staff Photo.)

BEVERLY LANE,
who appeared as Gilda with the Chicago City Opera Company, with her teacher, Ada Paggi, contralto. Miss Lane, soloist with the Ford Radio Hour, is now in Hollywood for motion picture tests.

CIVIC CONCERT SERVICE

field representatives in the Rainbow Room, New York, on January 12. Seated, left to right: A. L. Ashby, board of directors of CCS and vice-president of NBC; O. O. Bottorff, vice-president and general manager, CCS; Lenox R. Lohr, chairman of the board of directors, CCS, and president of NBC; D. L. Cornetet, assistant manager, CCS; Mark Woods, secretary and treasurer, CCS and vice-president of NBC. Standing: J. de Jara Almonte, Adeline Ebling, S. M. Harrington, Elsie Illingworth, E. H. Schwenker, Helen Mobert, John F. Royal, vice-president, NBC; Elizabeth Doan, Jeannette Ferreira, Mercedes Walker, Murl Springsted, Alexander Haas. Third row: E. Gardner Prime, L. J. Fitzgerald, Cornelius W. Moore, Anne Witmer, Evelyne McKibbon, Siegfried Hearst, Mae Frohman, Marks Levine; R. J. Teichner, Daniel S. Tuthill. (Musical Courier Staff Photo.)

GRACE MOORE CONGRATULATED

after singing at the Metropolitan on January 15. Left to right, Gennaro Papi, conductor; Miss Moore; Edward Johnson, general manager of the Metropolitan; and Edward Ziegler, assistant general manager. (Wide World Photo.)

GEORGES ENESCO

looks over the score of the Taille-ferre concerto, which had its premiere (with Yvonne Astruc, soloist) with the New York Philharmonic Orchestra under his direction. (Musical Courier Staff Photo.)

JAMES MELTON,

radio tenor, takes time out for shooting near Weston, Conn. (Photo by Atlantic Photos.)

MARU' CASTAGNA-FALLIANI,

mezzo soprano, made her debut on January 6 in Aida with the San Carlo Opera in Chicago. She also sang Carmen and Azucena. (Photo by Jas. Abresch.)

GERTRUD WETTERGREN,

Metropolitan Opera contralto, is an accomplished skier in her native Sweden.

EUGENIA BUXTON,

American pianist, appeared last month in her native Memphis, Tenn. Autograph-hunters from three states sought her out at the stage door of Ellis Auditorium.

GREGOR PIATIGORSKY,

cellist, arrives for annual American tour with his wife, the former Baroness Jacqueline de Rothschild. (Photo by Cosmo-Sileo Company.)

MUSICAL COURIER
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LEONARD LIEBLING.....Editor-in-Chief
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NEW YORK FEBRUARY 1, 1938 No. 2956

In order to prevent rustling, the programs of the Toscanini NBC concerts are printed on cork. This leads D. N. to inform the editor: "The *maestro* should be inspired to perform the Brindisi from Lucrezia Borgia, Don Giovanni's Champagne Song, In the Deep Cellar, Brown October Ale and Varlaam's drunken measures from Moussorgsky's Boris."

—o—

Leonard Lyons, anecdoting in The Post (New York), relates this timely story: "Last year, when the Marx Bros. were screening A Day at the Races, they decided to use the first three notes of Rachmaninoff's Prelude in C sharp minor. They cabled Rachmaninoff and asked how much he would charge them. The amazed composer replied, 'One thousand dollars'—which the Marx Bros. paid. . . . That was the first time Rachmaninoff ever received any money for that melody—because it's uncopyrighted and can be used without permission."

—o—

The Democratic Arts

A San Diego, Cal., letter from Charles Wakefield Cadman comes to the Musical Courier, discussing the so-called Coffee Bill (H. R. 8239) which is soon to be presented to the Washington lawmakers, and proposes the establishment of a United States Bureau of Fine Arts. This is not the first time such a measure has been drafted, but previously the busy gentlemen of the House and Senate have seen fit to sidetrack an issue of the greatest importance to our native music and those who practise and support it. Perhaps at this time something might result from the renewed drive, especially if strong and unceasing urging appears from influential sources.

Mr. Cadman praises the purposes of the present bill, and declares its objective to be "not only worthy but needful to this country if ever real culture and artistic progress are to be achieved in a large and typically democratic way."

The former bills are still stuck away in some official drawers in Washington, and while all of them seem to Mr. Cadman to be "desirable and fair in most respects," he does not think they include all the elements necessary to aid American composers. He writes: "The one thing which every right-minded citizen and worker in the Arts wants to see if ever or when a Department of Fine Arts is established in the United States, is freedom from all political entanglements, freedom from any one 'school of thought,' freedom from the conscious or unconscious dictation of any 'idiom' as applied to the furtherance of all art in its ramifications, and on the part of any central or regional 'head.' If these things are possible, I am heart and soul for such a bill and such a Department of Fine Arts."

Mr. Cadman continues his line of thought as follows:

"I hope I am within my rights as a creative artist if I ask the following questions through your columns:

"1. Since it is apparent on the letter head sent out by the 'Federal Arts Bill Committee (Composers' Division)' from 147 Bleecker Street, New York City, that Bill H. R. 8239 has the hearty endorsement of all those composers who have fought so valiantly for the 'new music,' 'the new idiom,' the advocacy of practically only that music and art which to them seems worthy of the name, will this bill (if put through or passed, and eventually functioning) discriminate against those of us who are 'transitionists,' 'hopeless romantics' or experimenters of whatever idiom we most sincerely believe in?

"2. In case those now sponsoring this bill and whose names appear quite honestly and fearlessly on the letter head, are given control or have power over the musical activities in the United States, will these enthusiasts for only one idiom in music, as they see it, favor or encourage only creative artists who run according to those rules of musical philosophy and procedure? Or will such a committee, central or regional, be tolerant and broad enough to embrace all schools, all idioms in music, art and literature, as well as the theatre?

"My questions are honestly and straightforwardly asked, with added respect, tolerance and encouragement for the fine work (as they are given the light to see that work) for American music in its broadest sense, and as practised by what is known as the 'extreme left wing,' whose representatives appear on the literature sent forth from Bleecker Street.

"My own philosophy of music carries with it tolerance for every 'group,' the liberty of writing or working (whether in music, in words, in paint or clay) in whatever style or idiom one's own mind and heart wills it. And to circumscribe this work in America in any way, whether through centralized agreement on the part of any leaders known or unknown or a 'tacit gentlemen's agreement,' is to crush many worthy efforts. It could work badly in many ways, but it could work not so much through any outward opposition to any one school of musical thought, literary thought, theatrical thought, etc., but through a lack of encouragement and sympathy with anything which might run counter in the ideology of those in authority. It is my wish to see such a state avoided, and that is the only purpose of this letter.

"I shall be happy to see this point cleared up by the ladies and gentlemen of the Federal Arts Bill Committee, and hope to see some sort of bill for a Fine Arts Department put through at this session of Congress."

Mr. Cadman signs his letter, "Sincerely yours, for American music in its very broadest aspects."

The same mail brings a circular communication from The Federal Arts Bill Committee (Bleecker Street, New York) consisting of Roy Harris, Wallingford Riegger, Roger Sessions, Bernard Wagenaar, Aaron Copland, Evelyn Berckman, Morton Gould, Rosalie Housman and others. One paragraph of their missive reads: "As the Composers' Division is carrying on its activities primarily in New York City and its vicinity, it would seem to be highly desirable for you to organize a similar committee, consisting of the composers in your locality, for the purpose of acting upon this bill and for organizing support in your district."

That suggestion offers the answer to Mr. Cadman's sensible questions, for regional committees could be formed everywhere and by composers of every tendency, to take part in the public hearings, through accredited representatives, which will be held before the Coffee Bill reaches actual voting status. The press reports all such hearings, and in that way all composers will be apprised of what is happening, and may endorse or criticize the bill by going to Washington or writing to the Congressmen and Senators of the hearing committee.

It is self-evident that the legislators will not wish to discriminate against, or to favor unduly, any special musical styles, but as those gentlemen are in the main ignorant of musical matters, it is the business of all interested composers to see that the right instruction is given so as to prevent any possibly unfair bill from successful passage.

—o—

Vernacular Opera Again

The brave start made by the Metropolitan, under promptings from its timely ally, the Juilliard Musical Foundation, in producing opera in English, does not seem to have got beyond a few experiments, though Gianni Schicchi remains in the repertoire. It is interesting to ponder why more works are not Englished, especially since The Bartered Bride had a capital production there in this medium.

In England, much the same phenomenon is apparent. W. H. Haddon Squire, writing in The Christian Science Monitor, tries to fathom the reasons why Barber of Seville and other works "flopped" rather badly in the recent "English" season of the Beecham Imperial League of Opera at Covent Garden. He says in part:

"Gallons of ink have been spilt in explaining why, after 280 years of spasmodic effort, opera still refuses to flourish on English soil. The basic reason, behind all the other reasons, requires only ink enough for one sentence: the public does not want it. After the heroic efforts of Sir Thomas Beecham a decade back no other conclusion is possible. Operatic optimists still believe, apparently, that if in a moment of aberration some hypothetical future government built and subsidized national opera houses, say in London, Manchester or Birmingham, or even in the capital alone, all would be well with English opera and opera in English. But would it—without subsidized audiences?

"When a London play is failing to draw, it is the custom of the management to send blocks of free tickets to nurses' institutes. On one occasion, the story goes, a nurse was asked for from the stage. The whole audience stood up. Unless citizens were summoned to the opera under the same penalties as they are now summoned to serve on juries, one doubts whether there exist enough nurses to go round. . . .

"In international opera we hear the pick of the world's best voices. Even the acting and production, ludicrous as they often are when judged by other standards, represent a long tradition that has never found roots in England. This, no doubt, is why our native artists so often convey the impression of giving us not so much opera as an operatic imitation of opera. And as we all know, the border line between imitation and caricature is dangerously thin. . . . Without the background of a national tradition the best material must largely be wasted.

"There is one obstacle to the popularity of opera in English, however, for which there is little or no excuse. Translators and singers seem to conspire to prevent us from hearing the words. Indeed they have trained us to the point where we no longer even expect to hear them. This is a queer phenomenon in the country of Dryden and Purcell. Perhaps the key to the mystery is that translators do not mind how silly their words are because they will not be heard; and singers are diffident about their words simply because they—the words, not the singers—are so silly. On the present occasion one was on the side of the singers. They had to wrestle with mouthfuls of publishers' English. It was not their fault if they swallowed some of it."

But understandable librettos can be prepared—in fact, they have been. One such was the version of Bartered Bride done by Madeleine Marshall, which did not hesitate to use colloquialisms, and "got away with it." Indeed, it was refreshing to hear these instead of bookshelf English.

In the present Metropolitan Opera prospectus there still remains unfulfilled the promise to produce Menotti's Amelia Goes to the Ball (a success of the first order when done by the Curtis Institute ensemble a year ago) and to repeat Damrosch's The Man Without a Country. About half of the season has gone by. Will not the powers at Broadway and Thirty-ninth Street take especial pains to see that the productions are made early enough in the remaining weeks so that there will be a chance to have a decent number of repetitions, if these are warranted?

VARIATIONS

By Leonard Liebling

Next month—March 25, to be exact—will mark the twentieth anniversary of the death of Claude Debussy. Since his passing, that musician's fame has grown steadily in America, and it is therefore fitting that this country should produce a book about him. That volume lies before me now, just published, and its cover bears the title, Debussy, Man and Artist. The author is Oscar Thompson, editor of Musical America, and successor to the late William J. Henderson, as critic of The Sun, in New York. Previous recent Debussy biographies in English were those of Leon Vallas (translated from the French) and Edward Lockspeiser, a Briton.

Thompson's tome is a thorough one, the result of five years of research and thoughtful compilation. While he brings to light no new discoveries about Debussy's private and public life, he does order them arrestingly, and in close and cumulative relation to the composer's works. We are shown all the influences which shaped his musical tastes and determined his ultimate beliefs and methods. From the Thompson pages there emerges the portrait of a highly sensitive, original and painstaking artist who arrived at eminence through a process of inward revolution and evolution by putting aside both the Wagner pressure and the "modernistic" tendencies which enwrapped all the other French composers of the past fifty years or so, and by creating his own characteristic style and technic. Of course Thompson points out also the familiar facts that, unique as Debussy turned out to be in the end, he absorbed some of his system from Russian writers and the Oriental music which he studied at the Paris Exposition of 1889-90. Those Far Eastern suggestions, Thompson lists as the Javanese and Annamite orchestras, the instrument known as the gamelang, and the undulatory dancing of the Bedayas.

Debussy's personal life and habits are absorbingly described—his early revolt against established musical conventions, his amatory liaisons, two marriages, and café associations with the Parisian poets, musicians, authors and painters of his time.

Ending the Thompson volume are penetrative analyses of all the Debussy music, and a comprehensive bibliography putting at the reader's disposal a vast list of books and magazine articles about the "musicien français" as Debussy loved to call himself. The appellation also is engraved on his tombstone. Interestingly illustrated (including musical examples) this latest valuable contribution to tonal literature is published by Dodd, Mead & Co.

* * *

Another new issue that fascinates me is Wagner's Operas, by Lawrence Gilman, published by Farrar and Rinehart, Inc. I was held especially, while conning page after page, with the thought that so many new things could be said at this late day about Wagner, and so many old things as vividly be retold.

Gilman has long been recognized as the most passionately devoted Wagner enthusiast among the musical essayists, not even excepting Ernest Newman. In his tributes, however, our American writer is far less factual and much more warm-blooded than his English contemporary. Also Gilman easily exceeds the other in art of language and style, as well as in poetical imaginativeness.

This new Wagner output is primarily not an analysis but an appreciation, felicitous throughout, and often beautifully rhapsodic. When I thanked Gilman the other day for sending me a valued autographed copy, he said modestly: "I don't expect you to read the book. It is just an expression of my gratitude for all the exalted pleasure Wagner has given me throughout my life." And that exactly is how the chapters of Mr. Gilman's book read.

Most wisely he does not tell the history or content of the operas themselves but rather uses both as a basis for his studies of the mental and musical processes of possibly the greatest artist the world has ever known. At least, Thomas Mann and others have said that, and Gilman agrees with them.

With the exception of Rienzi, which the author raps severely and calls "the cardinal Wagnerian sin," he records transfigured admiration for all the composer's other operas. One endorses heartily the Gilman opinions that Rienzi is "empty, pretentious," and "stuffed with sawdust and Meyerbeer, and tailored by Spontini." However, justice is extended to the music for its "crude vigor," and to the opera as a whole, with this verdict: "Let us forgive and forget it, if we can." The Prayer draws reluctant praise: "It is not a theme that even the most indulgent would call distinguished; yet it sticks in the mind; one wishes it would not."

For the present generation, trying to understand Wagner fully and loathe to wade through the tons of books written about him, this one by Gilman comes as a godsend, and even longtime Wagnerites may benefit widely from it, especially those who have always merely enjoyed Wagner's music without taking the trouble to realize clearly by what means it came into being. That story is as compelling as any of the plots in the music dramas themselves. I readily admit that I received some totally new impressions from the mellowed yet keen and illuminative Gilman.

* * *

A third epochal musical estimate comes from Eleanor Roosevelt, spouse of our esteemed (by me) President. In her daily diary published by the New York World-Telegram, the First Lady sets down (January 18) a great thought in connection with the Townsend musicale in Washington, at which the soloists were Melchior and the duo pianists, Luboshutz and Nemenoff: "One of my guests at the concert remarked that she found the selection of Bach which was played most restful. I think I agree with her, but somehow Bach does not fit into my everyday mood. I always feel as though he belonged to a life very different from the one we lead now, and therefore he leaves me rather dissatisfied."

That definitely knocks into a cocked hat, the dictum of the ignoramuses of almost two centuries, that the talented Bach's stuff consisted of material far in advance of its time. Some nincompoops now living, even believe that Bach's music perfectly suits the present day.

* * *

Other economic matters of national importance are brought out by the observing H. I. Phillips, via his humorous column in The Sun:

Grand opera is being unionized. The singers want the five-day shriek.

A sit-down strike would pretty nearly ruin the big scene in Carmen. And can you imagine a baritone parading up and down in front of the Metropolitan carrying the banner, "This opera house is unfair to La Boheme?"

By the way, hasn't the New Deal overlooked a bet in not coming out for voice control and the ever normal groanery?

* * *

If not a Capitalist, what is one—a Communist, Fascist, Socialist, Unionist, New Dealer, Anti-Rooseveltian, or what?

I wondered about it at the Windsor Theatre last week when I saw The Cradle Will Rock, by Marc Blitzstein. The program calls it "a play in music," but the material seems to me to be a series of episodes handled operatically, with singing characters, a few spoken interpolations, a chorus, and a piano taking the place of the orchestra.

The author-composer, Blitzstein, seated well downstage, plays accompaniments and interludes on an upright, and also delivers lines. The rest of the cast occupy several rows of chairs, and rise to sing, speak and act during the ten scenes. Some of the personages are Moll, Gent, Cop, Reverend Salvation, Editor Daily, Dauber (painter), Yasha (violinist), a college president and professors, Doctor Specialist, Mister Mister (capitalist) and his family, Larry Foreman, etc.

It is evident at once that Blitzstein protests fervently against existing finance, economics, politics and social life, and imputes all their evils to the symbolic figure of the plutocratic Mister Mister, the weight of whose money and power enslave and kill the workers and small traders.

The first half of the play, amusingly satirical, seduced me to the side of the underdog, and I hated Mister Mister; but the second half, devoid of humor, savagely propagandistic, and frankly preaching the overthrow of capital through violent revolution, made me into a warm sympathizer of the persecuted millionaire. I am afraid that most of the other auditors did not share my later feelings, but I just am that way, believing that even the worst evils are better emphasized by ridicule than through revilement.

There is no doubt that Blitzstein is a feeling humanist, and intends to make his play a truthful presentment of the misfortunes of the small man, but it misses point because of the mixed treatment he accords his theme.

The decidedly clever music offers a combination of radical harmonies, recognizable tunes (from jazz to paraphrasing of Beethoven) all the typical rhythms of the moment, and often excellent strokes of characterization. Blitzstein, a facile pianist, plays his score fluently and convincingly.

* * *

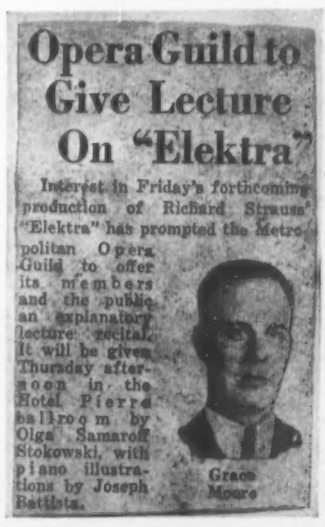
Speaking of serious matters (and you can believe the following, for it is so) Georges Enesco, the Philharmonic guest conductor, after each concert takes a snack consisting of oysters and a sundae of strawberry ice-cream covered with chocolate fudge sauce and sprinkled with pecans and marshmallows.

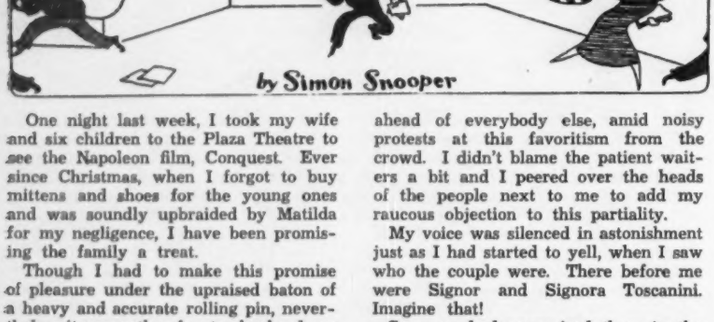
* * *

Suzanne Demarquez, writing in L'Art Musical, Paris, December 10, 1937, speaks of Sauer as "the only living pupil of Liszt." The lady apparently does not know that Siloti lives and teaches in New York, that Rosenthal is at present effecting a triumphal tour of America, that Felix Weingartner is guest conducting all over Europe, etc.

* * *

To our delectable Wrong Captions department may be added the attached, from the Daily News (New York) of January 3:


Opera Guild to Give Lecture On "Elektra"
Interest in Friday's forthcoming production of Richard Strauss' "Elektra" has prompted the Metropolitan Opera Guild to offer its members and the public an explanatory lecture recital. It will be given Thursday afternoon in the Hotel Pierre ballroom by Olga Samaroff Stokowski, with piano illustrations by Joseph Battista.
Grace Moore



One night last week, I took my wife and six children to the Plaza Theatre to see the Napoleon film, Conquest. Ever since Christmas, when I forgot to buy mittens and shoes for the young ones and was soundly upbraided by Matilda for my negligence, I have been promising the family a treat.

Though I had to make this promise of pleasure under the upraised baton of a heavy and accurate rolling pin, nevertheless it was rather fun to shepherd my procession into the portals of the "movie house."

We found a crowd of people waiting for seats and though the children were slightly unruly and wouldn't stand patiently until we could get in, I wasn't visibly upset even when they began to play tag and hide-and-seek in and out of the people.

One lady was audibly disturbed when Jeanie tripped over her feet, but Matilda squelched her with an apt phrase. And the games were progressing with decorum until Alfie almost knocked an old gentleman over with a potted palm. I went to the man's assistance and smilingly asked him not to mind the kids and to remember we were all children once ourselves. This admonition didn't seem to quiet him very much and the attendants were about to deny the whole family admission to the show and the young ones were beginning to cry, when suddenly there was a commotion at the other end of the lobby.

To my amazement, I saw a man and woman being ushered into the theatre ahead of everybody else, amid noisy protests at this favoritism from the crowd. I didn't blame the patient waiters a bit and I peered over the heads of the people next to me to add my raucous objection to this partiality.

My voice was silenced in astonishment just as I had started to yell, when I saw who the couple were. There before me were Signor and Signora Toscanini. Imagine that!

Someone had recognized them in the waiting crowd and told the house manager. Although they had been standing for half an hour to see the pictures, Matilda and I and the kids had to wait another half-hour before *we* got in. All I say is, it isn't fair to shove two people that aren't Americans, even if their names are Toscanini and radio celebrities, ahead of me and Matilda and the youngsters. Now, is it?

* * *

Fan mail is terribly exciting. Whenever an artist slits the envelopes, all sorts of offers, love letters, demands, suggestions, tumble out and life becomes by turns fearful, serious and most amusing.

Jean Dickenson, the radio singer, from what I understand, receives a weekly epistle from a lad who congratulates her and berates her by turn. Recently a letter from him declared: "If you don't sing my favorite piece on your next broadcast, I shall stop writing to you—and I won't even tune in on your programs. So you'd better do it if you don't want to lose me. The piece is the William Tell Overture, and I'll bet you can sing it better than anybody on the air. I'll be listening."

* * *

Something always seems to happen whenever Arpad Sandor plays at the White House. Since he has got to the point where he is practically a commuter from New York to Washington, it is my suggestion that Mrs. Roosevelt make him pay board and room. No man should feel that the White House is "open house" to him, no matter whether or not he has learned the tricks of its latch-string and can drop in just any time.

When Elisabeth Schumann and Percy Grainger gave the musicale early last month for the dinner to Vice-President and Mrs. Garner, Arpad went along to play the accompaniments for Elisabeth and show them the ropes—as it were.

You all know, by this time, that John Nance Garner never goes out nights and is usually tucked between the sheets by nine o'clock every evening. Even last year when the President and Mrs. Roosevelt wanted to entertain the Garners, John asked if he couldn't go to bed instead—and did.

This year, however, the President caught him, so on January 6 a royal feast was eaten and afterward Elisabeth, Percy and Arpad titillated the musical senses of the eminent guests.

When the concert was over, Vice-President Garner said to Arpad: "I liked the music very much, but I suppose you did it on purpose?"

"Did what on purpose?"

"Played and sang all those lullabys."

"Lullabys, Mr. Garner?" Arpad was very puzzled.

"Sure, lullabys. Everybody knows I always go to bed early, so I suppose you people thought I d be happy if you put me to sleep."

Arpad examined the program he was holding and began to laugh, in which Mr. Garner joined. For Percy had played his arrangement of Brahms' Cradle Song as well as a lullaby in tribute to Stephen Foster and Elisabeth had sung the Mozart Wiegenlied and Cradle Song by F. S. Langstroth—four sleepy tunes in all. And to cap this, she had sung another slumber song as an encore.

Five such melodies should put any Vice-President to sleep, particularly one prone to slumber, *n'est-ce pas?*

Cartoon by Bo Brown.

"Now, tonight I don't want you two oboes to go off on an excursion of your own."

FROM OUR READERS

Informative

Oklahoma City, Okla.
December 1, 1937.

To the Musical Courier:

Enclosed is my check for a year's subscription to your excellent periodical, which is an inspiration to one who used to be active musically, for it keeps its readers so well informed and up to the minute on international concerts, etc.

MRS. W. V. SMILEY.

Our Ailing Art

Omaha, Nebraska.

To the Musical Courier:

In several of your issues you published articles blaming the slackers who neglect to pay taxes, for the curtailing in Federal Art Project funds.

Slackers they are, of course, but the moneys they owe are, as you must recognize, only a drop in the bucket of the national deficit.

The trouble should be blamed on those really responsible in Washington, who have caused to be expended each year, for the last four years, from the Federal treasury, twice as much as has been received.

How long the country can go on at this rate is a question in the minds of all thoughtful people. To put the blame upon delinquent taxpayers, is a ruse of the Washington New Dealers who spend our money so carelessly upon faulty projects, while they are curtailing needed ones, such as the Federal Arts Project.

Yours very truly,

ARTS PROJECTOR.

Foreign News in Brief

Operetta Flourishes

BERLIN.—According to statistics, the composers of operettas most frequently given in German theatres during the 1936-1937 season are Franz Lehar with fourteen works and 2,545 performances; and Johann Strauss with thirteen works, and 2,273 performances. At the head of the list are The Merry Widow, given 778 times, and Fledermaus, given 767 times.

Spain in New Opera

MANNHEIM.—Spanish Night, an opéra-comique by Eugen Bodart, has been premiered here.

Digging for Tunes

FREIBURG-IN-BREISGAU. — The premiere of Miners, lyrical drama by Karl Ueter, libretto by W. Reimer, was performed here.

Music for Youth

BERLIN.—The Chamber of Music of the German State is hereafter to include a section of music for the young, and for the people.

Wüllner Still Active

HAMBURG.—Ludwig Wüllner, oldest living German singer, who for twenty years has specialized in Goethe and Schiller recitations, gave a recital here, his rare art deeply touching his hearers.

E. W. M.

Chinese Musicians in Paris

PARIS.—Mrs. Tryphosa Bates-Batcheller arranged a charity concert at the Inter-allied Union, to benefit the Enfants des Artistes Français and Enfants Chinois en Chine. On the program were a group of Chinese students, who played and sang Chinese music, as well as René Le Roy (flutist), Adolphe Borchard (pianist), M. Rouquetty (tenor), and Mrs. Bates-Batcheller herself, who was heard in Handel's Il Pensieroso and Mozart's Violet.

Roumanian Wins Prize

BUCHAREST.—The Fine Arts Ministry has awarded the National Composition Prize of 100,000 lei to Michel Jora, Roumanian composer.

Early Wagner

LEIPSIC.—The Wagner Festival which is to be held here next spring, will be inaugurated with the existing fragments of Wagner's first opera, The Wedding.

Legion Honors

PARIS.—Marthe Chenal, French operatic soprano, has been awarded the Legion of Honor by the French Government, in recognition of her artistic merit and her many creations at the Paris Opéra and Opéra-Comique.

I SEE THAT

Toscha Seidel visits Brantford, Ont., on February 4 and then goes to Battle Creek, Mich., and Rockford, Ill., for concerts.

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Mildred Dilling and Marcel Hubert, harp-cello recitalists, will be heard February 22 in McPherson, Kansas. They appear February 18 in Carbondale, Ill.

* * *

Alma Michelini, soprano, is on a concert tour of the Pacific Coast.

* * *

Elisabeth Schumann, soprano, gave her only New York recital of the season on January 23 in Town Hall. She appeared also for the New Friends of Music on January 30 in the same auditorium.

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Dorothea Lawrence broadcast over WOR and WABC on a recent date on the Hobby Lobby program.

* * *

Daniel Morales, Spanish baritone, gave a program in the Nola Concert Hall in Steinway Hall on January 23, with Egil Foss at the piano.

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Gari Shelton, pianist, appeared in recital at Eureka College, Eureka, Ill., January 6, and at the Junior League, St. Louis, Mo., January 10.

* * *

Thelma Spear Lewisohn, soprano, was guest soloist at the Free Synagogue at Carnegie Hall, New York, January 2.

* * *

Following Grace Moore's appearances at the Metropolitan Opera, she will go on a concert tour which starts in Syracuse, N. Y., on February 21.

* * *

Margaret Matzenauer, former Metropolitan Opera Company contralto, gives a Carnegie Hall, New York, recital on February 4 with Frank LaForge at the piano.

* * *

Emily Roosevelt, soprano, and Harold Henry, pianist, present a joint program on February 11 in Town Hall, New York, for the benefit of Lincoln Memorial University.

* * *

The Helsinki University Chorus (Martti Turunen, conductor) gives its farewell concert tonight (February 1) in Carnegie Hall, New York. Nineteen cities have been visited on its first American tour.

* * *

Dolores Roya, soprano; Walter Kreinbring, baritone, and Edwin Smith, bass, were heard at the twenty-fifth musicale in the Hotel Pennsylvania, New York, of the Congress of States (Eno Wadsworth-Vivian, founder-president).

* * *

Mary Baker Endres, soprano, of Boston, was heard in New York recently, singing works by Tschaikowsky, Schumann and American composers.

* * *

Julia Peters, soprano, was soloist at the January 14 meeting in the Waldorf-Astoria, New York, of the Society of Virginia Women (Louise C. Ball, president).

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Toska Tolces, pianist, conducts weekly classes in interpretation in New York and also at New Rochelle, N. Y.

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The first offering of the newly organized Groupe Internationale will be Manon at Carnegie Chamber Music Hall, New York, February 25, with Eva Leoni and Remy de Varenne as principals.

Floyd Worthington, baritone, was soloist with the Plainfield (N. J.) Choral Club and also sang the role of the Herald in a performance of Lohengrin. He appeared recently with the New York Light Opera Guild (John Hand, director) as soloist.

* * *

Benjamin Grobany, baritone, sang Alfio in Cavalleria Rusticana with the Philadelphia Civic Opera Company on December 19. Today he gave a song recital at the Walt Whitman Hotel, Camden, N. J.

* * *

Musical Adventures (Mrs. T. M. Hardy, president) heard Rafael Mertis, pianist, and William Aubin, baritone, in a musicale at the MacDowell Club, New York. Elsie Rogers sponsored the program.

* * *

Grace Castagnetta, pianist, played the Schumann concerto with the Federal Symphony Orchestra, New York (Eugene Plotnikoff, conductor). Other recent engagements were at International House, the Seamen's Institute, the American Women's Association Club, all in New York, and at Manchester, Vt., and Hackensack, N. J.

* * *

Edward Weiss, pianist, played over radio Sender Short, Berlin, Germany, on January 26. He has been offering concerts in Europe following American appearances last winter.

* * *

Chester Barris, pianist, makes his New York debut in recital at Town Hall on February 15.

* * *

Elsa Baklor, soprano, opens a two-weeks' concert tour of Florida with a costume-recital tonight (February 1) at the Mana Zucca Musical Club, Miami.

* * *

Ernest McChesney, tenor, was soloist, for the fourth time this season, with the Philadelphia Orchestra on the January 10 broadcast. Subsequently he appeared in recital in Fayettsville, N. C., Newberry, S. C., Greenwood, S. C., Lexington, Ky., and Wilmington, O.

* * *

Wolfgang Rebner this season gives the first performance in the United States of Ernst Toch's second piano concerto with the Boston WPA Orchestra under Fritz Fall, conductor. He played Beethoven's first piano concerto over WNYC, New York.

* * *

Emma A. Dambmann presented a musicale at her New York studio.

* * *

Maria San Philipo, soprano, was heard at the musicale in Steinway Hall, New York, of the Madrigal Society (Marguerite Potter, president).

* * *

A program of Old English and American ballads was recently given by Earle Spicer, baritone, at the Cosmopolitan Club, New York.

* * *

Hyman Shulman, violinist, Velma Smith and Ingeborg Brandseph, pianists, participated in the January 13 program by senior students of the New York College of Music.

* * *

Katherine Ruth Heyman on January 4 started her course in interpretation in Steinway Hall, New York.

* * *

Roy de Valliere conducted the all-American Light Opera Company's presentation of The Bohemian Girl at the Bronx (N. Y.) Winter Garden on January 7.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Tuesday, February 1

Helsinki University Chorus, Carnegie Hall (E)
Dessoff Choirs, Town Hall (E)
Webster Aitken, pianist, New School (E)
Yehudi and Hephzibah Menuhin, violin and piano recital, Metropolitan Opera House (E)

Wednesday, February 2

Edwin Grasse, violinist, Town Hall (A)
Adolph Busch, violinist and Rudolf Serkin, pianist, Town Hall (E)
Ten-piano Symphony, Carnegie Hall (E)

Thursday, February 3

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 4

Philharmonic-Symphony Society, Carnegie Hall (A)
Margaret Matzenauer, contralto, Carnegie Hall (E)
Povla Frijsh, soprano, Town Hall (E)

Saturday, February 5

Alexander Brailowsky, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Jacob Weinberg, composer-pianist, Town Hall (E)

Sunday, February 6

Ruth Brown, soprano, Steinway Hall (A)
Andres Segovia, guitarist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Gordon String Quartet and Ria Ginster, soprano), Town Hall, 5:30
Engel Lund, folksongs, Town Hall (E)
National Broadcasting Company Orchestra, Carnegie Hall (E)

Monday, February 7

Theodate Johnson, soprano, Town Hall (A)
Jose and Amparo Iturbi, pianists, Carnegie Hall (E)
Alexander Tcherepnin, pianist, Town Hall (E)

Tuesday, February 8

Marie A. Beutner, mezzo-soprano, Town Hall (A)
Webster Aitken, pianist, New School (E)
Yehudi and Hephzibah Menuhin, violin and piano recital, Carnegie Hall (E)
Samuel Carnell, violinist, Town Hall (E)

Wednesday, February 9

Ana Drittel, cellist, Town Hall (E)
Simon Goldberg, violinist, Carnegie Hall (E)

Thursday, February 10

Pauline Pierce, mezzo-soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 11

Philharmonic-Symphony Society, Carnegie Hall (A)
Boston Symphony Orchestra, Carnegie Hall (E)
Emily Roosevelt, soprano, and Harold Henry, pianist, Town Hall (E)

Saturday, February 12

Philharmonic-Symphony Society (Young People's concert), Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Leonora Cortez, pianist, Town Hall (A)
Dorothy Blumberg, pianist, Carnegie Hall (E)
Alexander Brailowsky, pianist, Town Hall (E)

Sunday, February 13

Gregor Piatigorsky, cellist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Wolk Mandolin Quartet, Steinway Hall (A)
Eudice Shapiro, violinist, Town Hall (E)

Monday, February 14

Beethoven Association, Town Hall (E)
Irving Becker, violinist, Carnegie Hall (E)

Tuesday, February 15

Chester Barris, pianist, Town Hall (A)
Webster Aitken, pianist, New School (E)
Philadelphia Orchestra, Carnegie Hall (E)
David Holland, pianist, Town Hall (E)

Wednesday, February 16

Josef Martin, pianist, Town Hall (A)
John Charles Thomas, baritone, Carnegie Hall (E)
Harold Bauer, pianist, Albert Spalding, violinist, and Gaspar Cassado, cellist, Town Hall (E)

Thursday, February 17

Blair Fairchild Memorial Concert, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 18

Philharmonic-Symphony Society, Carnegie Hall (A)
Guila Bustabo, violinist, Carnegie Hall (E)
Ruth Klug, pianist, Steinway Hall (E)
Ernesto Berumen, pianist, Town Hall (E)

Saturday, February 19

Alexander Brailowsky, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (A)
Mailamm Concert, Town Hall (E)

Sunday, February 20

Philharmonic-Symphony Society, Carnegie Hall (A)
Reino Luoma, pianist, Town Hall (A)
New Friends of Music (Gordon String Quartet and Emanuel Feuermann, cellist) Town Hall 5:30
James Sykes, pianist, Town Hall (E)
American Guild of Musical Artists, Carnegie Hall (E)

Monday, February 21

Sascha Gorodnitzki, pianist, Carnegie Hall (E)
Helen Teschner Tas, violinist, Town Hall (E)

Tuesday, February 22

Sybil Goldberg, pianist, Town Hall (A)
George Copeland, pianist, Carnegie Hall (E)
Heinz and Robert Scholz, duo-pianists, Town Hall (E)

Wednesday, February 23

Kathryn Meisle, contralto, Town Hall (E)
Joseph Szigeti, violinist, Carnegie Hall (E)

Thursday, February 24

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 25

Philharmonic-Symphony Society, Carnegie Hall (A)
Max Rosen, violinist, Carnegie Hall (E)
Joaquin Nun-Culmell, pianist, Town Hall (E)

Saturday, February 26

Philharmonic-Symphony Society (Young People's Concert) Carnegie Hall (M)
Alexander Brailowsky, pianist, Town Hall (A)
Toscha Seidel, violinist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Gladys Avery, soprano, Town Hall (E)

Sunday, February 27

Philharmonic-Symphony Society, Carnegie Hall (A)
John Brownlee, baritone, Town Hall (A)
New Friends of Music (Pasquier Trio, Artur and Karl Ulrich Schnabel, pianists) Town Hall 5:30
Frank La Fitte, pianist, Town Hall (E)
Nicola Moscona, bass, Carnegie Hall (E)

Monday, February 28

National Orchestral Association, Carnegie Hall (E)
Ania Dorfmann, pianist, Town Hall (E)

Jean Redd played for the Washington Heights Town Club, New York, on December 17.

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Vina Bovy, Belgian coloratura soprano of the Metropolitan Opera, sang the Star Spangled Banner at the Jackson Day celebration at the Hotel Commodore, New York, January 8.

* * *

Arthur Gerry sang with Kirsten Flagstad in Tristan and Isolde at the St. Louis Opera.

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Bruna Castagna recently sang Carmen with the St. Louis Opera Company.

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Edward Moritz accompanied Thelma Spear at her recent concert for Mailamm. She sang his Chinesisches Lied.

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Felix Robert Mendelssohn, cellist, played works of Boccherini, Popper and his own Prayer and Baroque when he assisted Marguerite Meeker, soprano, at the Concert League, New York, on January 11.

* * *

Henry F. Seibert, organist, gave another in his recital series on January 9 at the Lutheran Church of the Holy Trinity, New York.

Alice Tully to Make Spring Tour of Europe

A European spring tour has been arranged for Alice Tully, dramatic soprano, who gave concerts in New York and Chicago this season. She appears in Paris on May 10; Prague, later in May; Budapest, fourth week in May; Vienna, June 1 and London, June 14. Arpad Sandor, pianist, will assist. Before sailing, she sang on January 16 at International House, New York; 24, over radio station WQXR; and with the MacDowell Club Orchestra (Karl Kraeuter, conductor).

Philadelphia Orchestra Offers New Stravinsky Ballet Suite

Artur Rubinstein Soloist—Shan-Kar Gives Youth Program—Folk Singers' Debut—Jeanette Weinstein in Curtis Recital—Woman Conductor Leads Civic Ensemble

PHILADELPHIA.—Artur Rubinstein, pianist, was soloist for the Philadelphia Orchestra concerts of January 14, 15, and 18. For the first two he was heard in the Tschaikowsky concerto (No. 1) in B flat minor, and for the Tuesday evening concert he played the Beethoven concerto (No. 4) in G major. In both works he revealed his fine pianistic attainments, interpreting each according to its demands. He was received with tremendous applause, which his performance merited.

Eugene Ormandy, conductor, provided excellent orchestral backgrounds for the soloist, as well as giving understanding readings to the purely orchestral numbers on the programs. The first was the Weiner orchestration of the Bach toccata and fugue in C major, excellently presented. The Stravinsky suite from Jeu de Cartes was given its first American concert performance on these programs. The work is drawn from his "ballet in three deals," setting a poker game to music for dancing. It held much interest, but lost by being separated from the choreography. The final number was an interlude and dance from DeFalla's La Vida Breve.

SHAN-KAR DANCES FOR YOUTH

A Recital for Youth was given by Uday Shan-Kar and his Hindu Ballet, on January 6, for an overflowing audience. This artist gave a superb performance as did each member of his ballet. The youthful audience was wild in its appreciation, and managed to secure two encores.

JEANETTE WEINSTEIN IN CURTIS RECITAL

Jeanette Weinstein, pianist, gave her graduation recital at the Curtis Institute of Music on January 3. Her program held the Bach-Tausig toccata and fugue in D minor, the Appassionata Sonata of Beethoven, the Liszt-Busoni polonaise (No. 2) in E major, all particularly suited to Miss Weinstein's *bravura* style of playing. The young artist also acquitted herself creditably in three Songs without Words of Mendelssohn, five preludes and five etudes of Chopin, and Ravel's Ondine.

FOLK SINGERS BOW

The Folk Singers of Philadelphia, a new organization, which has been rehearsing for a year under the leadership of Isidore Freed, made its first public appearance in a concert on January 12. It consists of ten women and eight men, with well blended voices. The music presented was engrossing, for it was devoted to Music of the Late Renaissance (Palestrina, Goudimel, Vittoria), Music of Romantic and Modern Russia (Tschaikowsky, Gretchaninoff, Moussorgsky), and Folk Songs of Many Lands (Armenian, Belgian, Czecho-Slovakian, English, French, German, Italian, Hungarian and American), sung in costume. Mr. Freed has achieved a fine ensemble with the group.

CIVIC SYMPHONY ORCHESTRA

An unusual concert was given by the Philadelphia Civic Symphony Orchestra on January 16, when this male organization was conducted by a woman, Ebba Sundstrom, conductor of the Woman's Symphony Orchestra of Chicago. The presentations included the César Franck Symphony, the Berlioz Carnaval Romain overture, the Tschaikowsky Capriccio Italien, and a passacaglia and fugue by David Van Vactor, which received its first Philadelphia performance. Miss Sundstrom conducted with authority and firmness, a detailed knowledge of the scores, and a pleasing way of interpreting them. M. M. C.

ON PIANISTIC TOUR

WINIFRED CHRISTIE, pianist, will be soloist with the Toronto Symphony Orchestra (Sir Ernest Macmillan, conductor) on February 22. Now touring the middle and far west, she gives a Town Hall, New York, recital on March 25.

American Composers' Works Presented by N. A. A. C. C.

The third program of the National Association for American Composers and Conductors in New York offered presentations of compositions of wide diversity by Rudolph Gruen, David Diamond, Harrison Kerr, Horace Johnson and Frederick Jacobi.

Mr. Gruen's contributions for two pianos played by himself and Frances Hall (Mrs. Gruen) were Mountain Splendor, Valse Pensive and Humoresque, all well-knit music, colorful in pattern and interesting harmonically. The second group of this composer brought a hearing of his variations and fugue based on an original pentatonic scale. Except that the composition was too long and therefore inclined to monotony because of the rigid requirements of its conception, the music displayed clever cerebration and sound construction.

David Diamond's own reduction of his concerto for violin and orchestra was ably interpreted by Nicolai Berezowsky, violinist, and Celia Wolberg, pianist. The work, however, was immature and extravagantly atonal, and strangely enough "old-fashioned" harmonically in that, although written in 1936, it stemmed from idioms discarded by modernists as too experimental fully five years ago.

The trio for clarinet, cello and piano, written by Harrison Kerr and capably performed by Margaret Aue, cellist, William Bortman, clarinetist, and Gregory Tucker, pianist, had more weight and substance than the Diamond opus, but also strove too much for musical effects to be inspirational. Form it had, and complete comprehension of instrumentation.

Horace Johnson's songs, Dirge, Fragments, and If, My Dear, sung with high artistry by Alice Tully, soprano, accompanied by Arpad Sandor, were short mood paintings in which the texts were set with sincerity and skill.

The concert closed with Mr. Jacobi's scherzo for wind-quartet (Anabel Hulme, flute; Lois Wann, oboe; Robert Rohmann, clarinet; Bernie Balaban, bassoon; and Lester Saloman, horn), which the composer conducted. The work is scintillant music, genuinely charming and adeptly scored. This was so well received that it was repeated. K. S.

Stillman-Kelley's Gulliver Symphony Given by Federal Orchestra

Nikolai Sokoloff devoted special attention to the presentation on January 9 by the Federal Symphony Orchestra, New York, of Dr. Edgar Stillman-Kelley's symphony, Gulliver, His Voyage to Lilliput. A particularly large string section, with ten double basses, added a remarkable singing tone and the humor and contrasting sections were brought out admirably. The interspersed burly English theme and hornpipe and the tooting Lilliputians all were revealed in droll fashion. Dr. Stillman-Kelley and Dr. Sokoloff shared the applause for the effective performance. Eudice Shapiro, young violinist, ably presented Mozart's concerto in A. Bloch's Israel Symphony for orchestra, semi-chorus and soloists and a Gretry-Mottl ballet suite completed the program. F. W. R.

Felix Robert Mendelssohn's Engagements

Felix Robert Mendelssohn, cellist, was soloist for the Dickens Club at a recent meeting in the Hotel Astor, New York. On January 15 with John Schneider, a pupil, he presented the Popper unaccompanied cello suite over radio Station WFEB. On January 27, with Mary Weaver, pianist, he appeared in Johnstown, N. Y. He has formed a chamber music group at New York University.

IN CHOPIN SERIES

HENIOT LEVY recently gave another in his series of Chopin programs in Kimball Hall, Chicago. He is head of the piano department at the American Conservatory. Three of his recent compositions have been published—a piano quintet (his second) and two string quartets. (Photo by Maurice Seymour.)

MUSICALES

Bidu Sayao and Paul Ulanowsky in Criterion Musicale

Bidu Sayao, Metropolitan Opera soprano, sang arias of Rossini and Gounod and songs by European composers at the January 7 Criterion Morning Musicale in New York. Paul Ulanowsky, pianist, played works of Schumann, Chopin, Brahms and Strauss, as well as Mme. Sayao's accompaniments. Both were enthusiastically received and added encores. F. W. R.

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Verdi Club Hears Arias

Under the direction of Giuseppe Bamboschek, a program composed largely of Italian arias and songs was given at the January 8 musicale of the Verdi Club (Florence Foster Jenkins, president.) Caroline Bamboschek revealed a dramatic soprano voice of Italian fervor in a Mascagni aria. Maria Nabatoff, coloratura soprano, delivered Benedict's Carnival of Venice fluently. Marjorie McClung, young lyric soprano, sang the Bird Song from Pagliacci with technical skill and colorful tone. Her spontaneity of interpretation gained immediate applause. A Bantock song was an encore. Mario Cozzi's baritone voice was applauded in a Verdi aria and songs of Serrano and McGibney, and Gloria Marcelli, girlish pianist, played fluently works of Grieg, Schumann and Chopin. F. W. R.

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Mischa Goodman Pupils Appear

Violin pupils of Mischa Goodman gave their annual recital on January 16 in Washington Irving High School, New York. Paul Krassner, five, delighted auditors by his playing of a gavotte by Gossec and his brother George, eight, revealed a sturdy style. Other juniors heard were Julian Firestone, Edwin Marks, Herman Goldberg and Lenore Shreider. Sidney Holzman charmed by his playing of Boris Levenson's Elegie Russe; Andrew Carroll displayed a good tone, while Irving Halperin played with spirit a Tartini sonata. James Withey disclosed breadth and expression and Ruth Dembinsky considerable talent. She appeared with Arnold Weiss in Mendelssohn's concerto and Lalo's Spanish Symphony. Willy Schaeffer was a notably sympathetic accompanist. F. W. R.

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N. Y. Madrigal Society Presents Contest Winners in Recital

Winners in the contest of the New York Madrigal Society (Marguerite Potter, president), were presented in debut recital in Steinway Hall, New York, on January 11. Frank Ricciardi, baritone, sang classic airs, operatic arias and songs in several languages in a voice combining power and dramatic impulse. Bernhard Weiser, pianist, disclosed competent technical skill in a program of Bach, Brahms and a group of moderns. Esta Pike was a good accompanist. F. W. R.

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Thursby Friday Musicale

At the Ina Thursby musicale of January 14 Helen Syman, of the Emma A. Dambmann studio, sang Mozart and other airs, and was much liked. May Lang was at the piano, also performing Liszt's Love-Dream. Lily Kurtz, who has won the Emma Thursby Scholarship at the Juilliard School, and Marjorie Williams, English contralto, contributed items. F. W. R.

Native Opera, The Sleeping Beauty, Has Premiere at Juilliard School

Whimsical Work in Three Acts, with Book by John Erskine and Music by Beryl Rubinstein, Conducted by Albert Stoessel, with Student Cast

Modern variations on the good old nursery saga of The Sleeping Beauty, in a libretto wittily and wisely fashioned by John Erskine, were features of the opera in three acts of that name, with score by Beryl Rubinstein, which had its world premiere at the Juilliard School of Music on January 19. Mr. Rubinstein, known as a composer in other forms, as well as pianist and as director of the Cleveland Institute of Music, here essayed his first opus for the stage. The musical direction was in the hands of Albert Stoessel, the stage under Alfredo Valenti, and the settings and costumes were again devised by members of the class in stagecraft under the direction of Frederick J. Kiesler.

The singers were members of the student body in the Juilliard opera school, with alternate casts for the various evenings, and the orchestra was of players from the school. Gregory Ashman was the chorus master. Dances were arranged by Arthur Mahoney of the faculty.

The Sleeping Beauty is a delightfully whimsical treatment of the story familiar to all of us from our childhood. It has a particularly engaging heroine, one of the best characters that its author has created. Like his previous librettos, it abounds in material excellent for musical setting, with other philosophical and social commentaries that offer a genuine problem to the composer.

Superior Libretto

Mr. Eskine has lent his gently disillusioned touch to many pages of the book. The story runs fairly true to form through the first act, which dramatically pictures the events at the christening and the entrance of the uninvited Bad Fairy, with the consequent curse. However, the Good Fairies, who are beneficently active throughout the opera, manage to soften the death sentence to one of a hundred years' sleep.

In the second act the Princess, now twenty, has fallen in love with Peter, the gamekeeper's son, while riding in the forest, and summons him to the castle. She naïvely and whole-heartedly tells him of her passion, but the youth seems curiously modern in his suspicions that this is all a plot of the King in order to have him hanged if discovered. Nevertheless, he finally reciprocates her lovemaking, and they part after appointing a rendezvous in the forest. The Princess picks up the spindle from the wheel and while talking with her nurse (really thinking of the coming meeting) accidentally punctures her finger and falls into the sleep. The entire court is summoned and one by one follow suit, except the King and the Queen, who flee before the spell can touch them.

The final act is divided into five scenes. It is a hundred years later and the Prince, as per schedule, arrives to wake the Princess with a kiss. She shows little interest but is much concerned about her "date" and hurries out into the woods. Here, instead of her beloved Peter, she finds his great-grandson, who pays no attention to her, as he is waiting for a girl of his own. In the words of Mr. Eskine's program annotation, "She returns to the castle with a glimpse of the meaning of the flight of time. The Prince, after all, was not discouraged, not really. He called at the castle again to inquire after the health of the Princess."

The musical score which Mr. Rubinstein has devised to illustrate this admirably vivid and emotional tale succeeds best when he is underlining a lyric mood or painting a purely orchestral accompaniment for some bit of action or atmosphere. He has a delicate melodic gift, which revealed itself with great effectiveness in the pantomimic finales of Acts I and II, the first of which showed the Four Good Fairies doing a stately pavane in the now deserted courtroom of the palace, spied upon by a timorous guard. The second act finale, when the court falls asleep one by one, is also graphic and atmospherically potent.

The first act, on the whole, did not always achieve quite the atmosphere of dramatic conflict intended, as the King and Queen plead for the life of their child and the Bad Fairy (entering through a sort of suspended drawbridge in garb slightly suggesting a Broadway mannequin) is confronted by the Good Fairies. Here some of the ensemble writing, thickly scored in a quasi-modernistic style, tended to impede clear understanding of the text. Mr. Rubinstein has not yet mastered dramatic crowd scenes fully, causing lack of contrast with the more idyllic pages, such as the music given to the four good sprites, pleasing writing for women's voices.

A HUNDRED YEARS LATER
the Prince (Joseph Marsilia) arrives to wake the Princess (Alice George). (Photo by Samuel H. Gottscho.)

SCENE OF THE CHRISTENING,
from The Sleeping Beauty, Act I. (Photo by Samuel H. Gottscho.)

The second and third acts, which center the action more in the love between the Princess and Peter, are superior. They grip the listener more directly and the orchestral scoring is often clear and euphonious, while the somewhat impressionistic idiom falls pleasingly on the ear. If at times the intervals given to the voices are awkward, and the thematic ideas rather short of breath, it can be said that the composer has a sense of conveying emotion in music. Throughout the opera, his most successful passages are those in which he allows his real flair for melody to assert itself. Certain influences, such as a Slavic coloring in choruses and Debussyan harmonies, were minor points.

The Performance

The performance as a whole was a laudable one, though not perhaps as effective as one given on a larger stage might be, with the aid of seasoned artists. The Juilliard performers showed good training, and there were several individual talents and voices that stood out from the others. Among these were Alice George as the Princess; Eleanor Brownell as the Nurse; Glenn Darwin as Peter and his great-grandson (in Act III); Joseph Marsilia as the Prince, and David Otto as the somewhat jittery King. Others heard in the initial performance were: Annabelle Ott (Queen), Gertrude Gibson (Nurse), Helen Fernum, Vera Weikel, Dorothy Hartigan and Grace Huddle (Four Good Fairies), Mary Louise Beltz (Bad Fairy), Stanley Carlson (Policeman), Donald Dame (Herald), John Tyers (Prime Minister) and Jack Wengrow (Archbishop).

The orchestra, under Mr. Stoessel, played with laudable care and attention to detail a score which, with its many excellences, was not always devised to sound at the maximum of clarity and effectiveness from the pit.

The scenic mounting was a fairly orthodox one, consisting of two large playing cards erected at the back of the stage, which were transformed in various ways for the different scenes, while other properties were changed. The forest scene was based on a painting by Henri Rousseau. The costumes were vivid and colorful. R. M. K.

Cremona Founds School For Violin-Making

New Institution Started by Mussolini

Cremona.—Mussolini has sponsored the founding at Cremona of an international School of Liuteria, where makers of stringed instruments may learn their craft and has allotted forty thousand lire as an initial endowment fund. The school is to take rise in the Royal Industrial Institute *Ala Ponzone-Cimino*, which will undertake the direction and administration of this new centre. A master-craftsman in the art will teach the construction of the violin, and there are to be four courses of a year each, during which practical exercise in the mechanics occupy about half the time.

The foundation of this school realizes the desire and aim of Giuseppe Fiorini who donated to the Civic Museum of Cremona valuable Stradivarian relics. Also the new institution is sure to be helpful to Italian craftsmen already dedicated to violin making. D. N. L.

Turin's New Opera House

Turin.—The winning plan for the reconstruction of the Teatro Regio of Turin, burned down a couple of years ago, is that of the architects Morbelli and Morozzo della Rocca. Turin looks forward to having its opera house rebuilt on a magnificent scale. D. N. L.

Dancer Decorated

Paris.—Albert Aveline, maitre de ballet at the Paris Opéra, has been decorated with the Legion of Honor in recognition of his brilliant services as an artist and choreographist.

La Fenice's New Importance

Venice.—While the restoration of the Venetian theatre, La Fenice, is going on actively, it is announced that the usual International Musical Festival held during recent years in that city during September will be substituted by The Venetian Autumn, when a series of Italian and International symphonic concerts and other musical manifestations are to be held in the Fenice, which will become the centre of Venetian tonal life. D. N. L.

Vendetta Sung at Havre

Havre.—Vendetta, lyric drama by Max d'Orbec and Mme. Grosfillex-Ledant, was liked at its first performance in this city. A. P. Berlioz conducted. The work has musical quality and emotional power.

Beethoven Cycle Performed by Brussels Philharmonic Forces

Frederic Lamond Forgets Practice for Concert—Conservatoire One Hundred Years Old—Bach Series Includes B Minor Mass

BRUSSELS.—We are in celebration of the tenth anniversary of the Palais des Beaux Arts and the one hundredth anniversary of the Société des Concerts du Conservatoire. Both associations have given particular care to the building of their programs.

The Philharmonic Orchestra, besides announcing the nine symphonies, all the concertos and the Missa Solemnis of Beethoven, gave a special concert the day of its tenth year of activity. Messiah was the work chosen, done with the assistance of the newly formed Philharmonic Choir led by Louis de Vocht. Crowded house and great success, is my report.

When Memory Fails

Frederic Lamond was to have played Beethoven's first concerto. He arrived in Brussels, having forgotten to practice it. The public was asked to allow the Scotch pianist to play two sonatas instead. He scored splendidly and we had no regrets for the absence of the concerto. At the same concert Issay Dobrowen conducted Scriabin's Poème de l'Extase with tremendous vitality.

Beethoven Festival

Erich Kleiber opened the Beethoven Festival with an elevated reading of the Prometheus Overture and the first symphony. For these works Kleiber placed the strings on his left and the woodwind choir on his right—thus giving an intimate impression which suited these early Beethoven works unusually well. For the Eroica, the orchestra resumed its customary position. Kleiber won high favor.

Century of Good Music

The Conservatory Orchestra is celebrating its centenary with a series of festivals. The first program, composed of Wagner's popular works, was given with soloists Norma Gadsden, Gotthelf Pistor and Ludwig Weber, all from Bayreuth. The second, devoted to French music inspired by foreign elements, was composed of Lalo's Spanish Symphony, Chabrier's Fête Polonaise, Roussel's Oriental Evocations, and an orchestral suite by the Italian Lully. Jacques Thibaud was the soloist in the Lalo work, and at another concert gave the Saint-Saëns concerto in B minor. Désiré Defauw was the expert conductor in these splendid concerts.

At another orchestral program under Defauw, Joseph Szigeti was deeply appreciated in the little-known (in Brussels) Prokofieff violin concerto (Op. 19). Debussy's La Mer, Stravinsky's Petrouchka, and Strauss' Till Eulenspigel had effective readings.

Bach versus Beethoven

Having to compete with Beethoven's eternal popularity, the Maison d'Art decided to give a Bach season. Not a bad idea either, as the success of the venture proved. Following two concerts devoted to the suites, Professor Max Ludwig, with his finely trained group of one hundred and fifty voices gave an unforgettable performance of the B minor Mass. The soloists were Heinz Matthieu (tenor), Hildegarde Hennecke (mezzo), Oldelheit Armhold (baritone) and the Belgian basso, Maurice De Groote.

Added Attractions

Nathan Milstein and Richard Odnoposoff (violinists), Thibaud and Cortot in a sonata program and colorful dance seances by Manuela del Rio, Argentinita, Von Swaine, and Teresina, filled out the recent period.

FRANCIS DE BOURGUIGNON.

Second Symphony by Malipiero in Geneva

Unfamiliar Works Presented by Ansermet

GENEVA.—Outstanding number on the program of the Swiss Romande Orchestra, splendidly conducted by Ernest Ansermet, was Malipiero's second, so-called "Elegiaca," symphony. The work impressed by the wealth of its orchestration and musical ideas and the surety of their realization.

Among recitalists who scored here were Milstein in his delivery of a Handel sonata, the Bach G minor sonata, and Berceuse by Ravel, and Marian Anderson, possessor of extraordinary voice and art, though not always wise in the choice of her numbers.

The Grand Theatre presented Werther by Massenet, with brilliant Ninon Vallin as Charlotte. Jean Stoking, in the title role, also pleased strongly; likewise Lise Bratschi, a charming Sophie.

At its first concert, the recently founded Cercle de Musique Contemporaine (whose purpose it is to perform new or little-known works) did compositions by Yoritsuné Matsudaira, Dietrich Erdmann, Paul Hindemith and Willy Burkhard.

C. de V.

Mu Phi Epsilon Harmonics

Mu Delta Chapter of Kansas City leads the year's sorority scholarship award with $800. Four scholarships have been given—one to Edmund Haines, pianist and composer, at the Eastman School of Music; another to David Sarser, violinist; and a third to Margaret Dietrich, who is attending the Juilliard School.

Mu Delta's opening concert at the home of Mrs. Sauvinet Gary, past president, featured Evelyn Swarthout, pianist, and Rose Ann Carr, Kansas City soprano. Their second concert presented madrigals and rounds from old England, sung in costume, as well as works of George Gershwin, given in memoriam. The third concert in January was a piano and string ensemble performance of a Bach concerto arranged by Harold Bauer. Mrs. Paul V. Barnett is program chairman; her assistant is Mrs. Sam E. Roberts.

To honor Founders' Day, Mu Delta and the Alumnae Club joined an appropriate musical program.

Bertha Hornaday, past national musical advisor of Mu Phi Epsilon, has founded the Pro Arte School of Music for junior students from kindergarten age through high school. Several Mu Phis are members of her staff.

Iota Alpha Chapter's musical season opened with Kathleen and George Lane as the featured performers at the Svithiod Club, Chicago. Margaret Farr was at the piano. Mrs. Bradley Downing was hostess for the second musicale, the artists being Elise Byler, contralto; Florence Henline, pianist; Evelyn Ewert, soprano; and a string trio, Genevieve Davison, pianist; Margaret Conrad, violinist, and Elizabeth Roehlk, cellist. The accompanists were Martha McCormick and Erma Rounds. Members of this chapter entertained, Anita de Mars as pianist; Ruth Slater, contralto; and Edith Anthony, flutist; and Frances Grund and Grace Holland, accompanists, appearing at a Christmas musicale. The Charmers, a vocal ensemble composed of Elva Gamble, Frances Grund and Ruth Slater, presented special arrangements by Anita de Mars. Ruth Slater has been initiated into Iota Alpha Chapter. Maude Key Shelton has succeeded Ruth Walmsley as treasurer of Iota Alpha Chapter.

Founders' Day in Chicago was celebrated at The Cordon. The guest of honor was Marie Morrisey Keith, president of the Woman's Symphony board and member of the Chicago Alumnae Club. Marjorie Sherman and Cora Knapp, presidents of Mu Xi and Alumnae Club respectively, were masters of ceremonies, with Linda Sool, convention chairman, and Anita de Mars, national publicity director, as speakers.

Mae Doelling Schmidt, Mu Xi, was soloist with the Illinois Symphony Orchestra in the Tschaikowsky fantasie.

Bertha Marron King, national president, has returned from her western inspection tour. She has appointed Elizabeth Ayres Kidd, chairman of musical research, to represent Mu Phi Epsilon at the M. T. N. A. convention in Pittsburgh. The Pittsburgh Alumnae Club was official hostess to visiting Mu Phis, patrons, patronesses, deans, and others at the convention. Elizabeth S. Bothwell was chairman.

BEGINS STUDIO COURSES

EFFA ELLIS PERFIELD

inaugurates two courses at her New York studio beginning February 3. One will be in the Greek modes while the other, of ten sessions, will cover pedagogical, musicianship and piano playing

Palestinian Music Interest Extends to Numerous Cities

Capital's Orchestra on Tour — Imposing Symphonic Programs — Chamber Music in Representative Hearings

PALESTINE.—With its third symphony concert, the Palestine Orchestra scored its first real success of the season. The ensemble played expertly under Hans Wilhelm Steinberg, and an unusually good piano soloist, Jacob Gimpel, gave a splendid performance of Chopin's F minor concerto. The other items of the concert (which took place first in Jerusalem, then in Taifa and Tel-Aviv) were Mozart's Jupiter Symphony and Stravinsky's ballet suite from Petrouchka, both effectively performed.

Performances in Tel-Aviv and Jerusalem, were given of Handel's Judas Maccabaeus (in Hebrew) by the Palestine Oratorio, founded by Fordhaus ben Tsissy and conducted on this occasion by Wolfgang Friedlander. The orchestra had amateur members. The conductor was Sascha Parnes, leader of the Chamber Orchestra of the Palestine Broadcasting Service. The choir of the Palestine Oratorio gave a remarkable performance. Mr. Hollander and Mrs. Segal, soloists, did not prove quite satisfactory. However, Har-Melach, baritone, registered well.

In Jerusalem, the Chamber Orchestra of the Palestine Broadcasting Service held a public concert in Y. M. C. A. Hall. Crawford McNair conducted, assisted by Mrs. Illife, vocalist, S. Armita, organist, and K. Salomon, for the *continuo*. The program included works by Handel and Corelli. Under McNair's conducting the orchestra reached a high level.

Ensembles and Solos

Tel-Aviv continues to be flooded with chamber music. The Conservatoire teachers performed in Mougrabi Hall. Bach's sixth Brandenburg Concerto, with Steinberg at the piano, and Mendelssohn's octet for strings, led by Hans Bassermann, were featured. Michael Taube gave a chamber music concert with the Brahms horn trio (horn: Horst Salomon) and Schubert's Trout Quintet, with Taube at the piano. Between these pieces Elsa Juelich-Taube sang Beethoven and Schubert works, including seldom-performed numbers.

The Hauser Quartet's second concert in Jerusalem (Menorah Club) and Haifa (Beitenu) included the first performance of a string quartet by J. Jacoby (viola of the Quartet and a pupil of Hindemith), Brahms' op. 51, No. 2, and Haydn's D minor quartet.

An interesting program of the Jerusalem contralto, Anne Hirsch-Fellheimer, at Chamber Music Hall (Tel-Aviv) under the auspices of the Music Teachers' Association, gave the singer a chance to succeed in new compositions by Stefan Wolpe, Jerusalem composer, who set to music parts of the Song of Songs. Other items were lyrics by Purcell, Debussy and Brahms. Irma Schoenberg-Wolpe presided at the piano.

Colonial Events

Musical life is active in the colonies and settlements, every community, however small, having concerts, sometimes even its own orchestra. Some players of the symphony orchestra, visiting soloists and music groups devote spare time to visits to the country, thus enlightening the evenings there. The Palestine Symphony Orchestra itself gives performances in the more important colonies. The first this year took place in Rehovot and Petah Tikwah, under Steinberg, with Bassermann as soloist.

The Palestine Performing Rights Society (Society of Composers and Authors "Akum") honored their chairman, Avogdor Hameiri, poet, in an evening (Ohel Schem Hall, Tel-Aviv) which included his poems and songs set to his verses. Mrs. Segal, soprano, and Vittorio Weinberg took part in the musical program.

DR. PETER GRADENWITZ.

Ballet Pantomime and Opera Have Premieres in Prague

Fairyland and Politics Furnish Subjects — Unfamiliar Haydn Music Exhumed

PRAGUE.—The first novelty of the National Theatre was a ballet-pantomine by Zdenek Hula, entitled The Blue Flower. This beautiful seedling is a young girl who ventures into dreamland, falls into the hands of a witch, but eventually escapes from the fabulous world. The plot (including numerous characters of fairy-tale fame) is a scenic picture certain to please children rather than adult opera goers. Hula's score, written for dancers, singers, reciters, orchestra and chorus, follows the simplicity of the libretto, stylistically resembles Tschaikowsky, reveals originality in the woodwinds, and excels in stirring dances. Votja Novak, stage manager, Jelizaveta Nikolska, ballet master, Frantisek Skvor, conductor, and more than fifty soloists shared the honors of this world premiere.

A Pacifistic Opera

An artistic event of high order was the first performance of Honza's Kingdom, by Otokar Ostrcil, at the German Theatre. The work, introduced by the National Theatre two years ago and reviewed in these columns at the time, propagates peace between nations, and has an erudite, brilliant score. Only superlatives can be used in describing the reading of the work. The excellent cast included Kurt Erich Preger (Honza), Josef Schwarz (Devil), Magnus Andersen (King) and Harriet Henders (Princess). Fritz Zweig conducted with exceptional beauty of tone and ensemble. Renato Mordo proved an expert producer, and Frank Schultes supplied splendid settings. The enthusiasm of the full house was boundless.

Unknown Haydn Divertimento

An afternoon meeting at the Czernin Palace brought Haydn's C major divertimento for two oboes, two horns and two bassoons, hitherto unknown and discovered by Prof. Sandberger in Munich. The charming novelty was followed by the serenade (No. 12) of Mozart and that (op. 44) by Dvorak. The wind instrumentalists, headed by Vaclav Smetacek, oboist, won hearty plaudits.

Curtis Quartet Scores

The local debut of the Curtis String Quartet was a triumph for the four American artists who demonstrated their justified eminence. Quartets by Mozart, Beethoven and Dohnanyi were presented with superb instrumental balance and remarkable interpretation. The public responded stirringly.

The Trio Italiano (Alfredo Casella, pianist, Alberto Poltronieri, violinist, Arturo Bonucci, cellist) may be counted among the foreign ensembles which did not win the sympathy of critical listeners. Works by Haydn and Italian composers have seldom been heard in more willful performances, or more lacking in feeling for the music and sense of the diverse styles. Nevertheless, the listeners gave loud demonstrations of favor.

Foreign Choruses Welcomed

The first appearance of the Icelandic Men's Choir was an occasion to become acquainted with Nordic music, sung with clarity and rhythmic control. The Wiener Sängerknaben added another success to their long list, with choruses and a short musical comedy which also disclosed histrionic abilities.

The Prague Pritomnost Society deserves praise for having presented modern choral compositions written for children. The choir of youngsters, directed by Jan Kühn, astonished with accurate intonation and excellent ensemble.

GERTH-WOLFGANG BARUCH.

Rochester Produces Gershwin Work

Civic Players Give Of Thee I Sing—Hanson Presents Music of Paine and MacDowell—Iturbi and Harrison Lead Other Events —Menuhin Appears

ROCHESTER, N. Y.—The Rochester Civic Music Association began the New Year with a presentation of George Gershwin's musical comedy, Of Thee I Sing. The Rochester Civic Orchestra and the Rochester Light Opera Company participated in the production, on December 30 and 31 and January 1. The show, which was well received by the three large audiences, was produced under the direction of Walter Folmer, with Guy Fraser Harrison as musical director; Paul White, assistant musical director; Alice Couch in charge of costumes, and Clarence Hall in charge of stage settings. The leading roles were taken by the young singers, Mary Williams as Mary Turner, Mary Lou Hargis as Diana Devereaux, and Bruce Handley as John Wintergreen. Others among the well-chosen cast were Erle Remington as Alexander Throttlebottom, George Culp as Matthew Arnold Fulton, Ruth Berentsen as Madam Senator Carey Jones, and Edward Van Niel as the French Ambassador.

Hanson Leads Composers' Concert

January 6 was the date of the forty-seventh American Composers' Concert by the Rochester Philharmonic Orchestra under the baton of Dr. Howard Hanson. This concert initiated a series of broadcasts over the NBC network. The program for these broadcasts, called Milestones in American Music, is by composers no longer living, and whose works have already become established in American repertoire. The two numbers broadcast in this first concert were the overture to Oedipus Tyrannus by John Knowles Paine and MacDowell's Indian Suite. The other section was devoted to music by contemporary composers.

Iturbi on Podium

This season's fourth evening concert by the Philharmonic Orchestra under the able direction of José Iturbi was heard January 13. Cecil Leeson, saxophone soloist, was the amazingly skilful guest artist. The Rochester Little Symphony Orchestra, composed of the first chair men of the Rochester Philharmonic Orchestra (Guy Fraser Harrison, conductor), gave a chamber music concert at the Geneseo Normal School, Geneseo, N. Y., on January 11.

The Eastman School Symphony Band gave its first concert of this season on January 8, in the Eastman Theatre, with Frederick P. Fennell conducting. Outstanding on the program were the Bach fugue in C minor transcribed by Ernest E. Lyon and the *scherzo* and *march* from the Love of Three Oranges by Serge Prokofieff.

Menuhin Welcomed

The Eastman Theatre Concerts presented Yehudi Menuhin on January 7. The young violinist played exceptionally well. A great deal of interest was shown in the Schumann "lost" concerto which he brought to Rochesterians for their first hearing. His performance of the Bach Chaconne and his final group consisting of Sarasate and Brahms-Joachim numbers were much enjoyed also. Ferguson Webster proved an able accompanist.

M. L. H.

MANHATTAN SOLOIST

SASCHA GORODNITZKI

gives his second piano recital of the New York season, February 21, in Carnegie Hall, and on February 28 is soloist with the National Orchestral Association, playing the second Rachmaninoff concerto.
(Photo by Renato Toppo.)

Conductors Gain Regard at Strasbourg Concerts

Soloists Include Alice Ehlers, Walter Rummel and Maurice Maréchal

STRASBOURG. — The first subscription concert of the symphony orchestra won success for Paul Paray, who conducted (works of Dukas, Fauré, Ravel, Chabrier) and Marcel Reynal, violinist (Lalo concerto in F). The second concert conducted by Paul Bastide, brought excerpts from The Coronation of Poppea by Monteverdi and Water Music by Handel. The third concert under Franz von Hoesslin had well-known favorites such as the Freischütz Overture (Weber), Unfinished Symphony (Schubert) and Eroica Symphony (Beethoven). The fourth seance was an all-Beethoven program led by Paray, with Aline van Barentzen the applauded soloist in the G major piano concerto.

In Memoriam

A *hors série* concert conducted by Albert Wolff, was devoted to works of three celebrated French composers who died in 1937: Widor, Pierné and Roussel. Roussel's fourth symphony made an especially deep impression.

Chamber music concerts were inaugurated by the Busch Quartet in a Brahms program, followed by a harpsichord recital by Alice Ehlers. Other recitals that have drawn large audiences were by Gaby Schellanbach and Marcel Gazelle (two pianos); Natalie Radisse and Paul Kaul, in a piano-violin program featuring a new sonata by Tcherepnin; Walter Rummel, pianist, and Maurice Maréchal, cellist.

C. d. V.

Leipsic Offerings Feature Performances of Oratorios

New Piano Concerto by Kurt Thomas Has First Hearing—Ballets at the Opera—Humperdinck's Grandson Conducts

LEIPSIC—Three large choral presentations were Handel's Festival Oratorio, Berlioz' Mass for the Dead, and Bach's Christmas Oratorio. Written in 1746 to celebrate the victory of Handel's Royal patron, George I, over the Scottish rebels, the Festival Oratorio is based on the text of Judas Maccabaeus. In slightly altered form, the work was presented at the seventh Gewandhaus concert under the conductorship of Abendroth, with the Lehrergesangverein and the Gewandhaus Choir assisted by two artists from the Berlin State Opera, Henny Wolf, soprano, and Walther Ludwig, tenor. The other two works were given in the Thomaskirche. The Berlioz Mass received a magnificent performance by the Schubertbund and the Riedel-verein under Max Ludwig. The Christmas Oratorio was sung by the Lehrergesangverein and the Gewandhaus Choir directed by Günther Ramin.

New Piano Concerto

With Max Martin Stein as soloist, and Abendroth conducting the Gewandhaus Orchestra, a piano concerto by Kurt Thomas, thirty-three-year-old composer, received its first performance. The work, rugged and glinting in style, was interpreted with fire and technical dexterity on the part of the pianist. It won much applause. At the same concert, Beethoven's second symphony was played and six Brahms chorales were sung by the Thomaskirche choir under Karl Straube. Another Gewandhaus concert included Beethoven's first piano concerto played by Elly Ney, the Brahms-Haydn variations for orchestra, and Bruckner's third symphony conducted by Dr. Peter Raabe, president of the Reichsmusikkammer. A program of Schumann, Liszt and Respighi, under Paul Schmidt, with Rudolph Bockelmann, baritone, assisting in songs of Wolf and Loewe, was also impressive.

At the Opera

At the Leipsic Opera, Hänsel and Gretel was exceptionally well mounted and performed, with the title roles sung by Ruth Schöbel and Irma Beilke. Rudi Kempe, grandson of the composer, conducted. At the end of the performance, an abridged version of Tschaikowsky's Casse-Noisette was danced by the opera ballet corps, which also gave a matinee performance of De Falla's The Three Cornered Hat. The latter was excellently conceived and interpreted, and remarkable for the exquisite dancing of Lotte Schlegel as the miller's wife. Other ballets at the same seance were Die Kirmess von Delft, by Reutter, and Balletprobe in der Pariser Oper, to the music of Debussy's Petite Suite. Gerhard Keil conducted. The choreography was by Erna Abendroth.

Keyboard Concerts

Poldi Mildner, for the second time this year, thrilled a Leipsic audience with the vigor and sweep of her playing. In a program consisting mainly of romantic works, the Liszt B minor sonata and Mephisto Waltz showed her impressive technic to the best advantage. Edwin Fischer, keeping strictly to the classic repertoire, played intelligently and artistically a program of more serious piano music.

JACK BUCKLEY.

Wartime Clouds in Tokyo Fail to Stem Music Life

Orchestral Concerts Flourish—Conductor Plays Own Piano Concerto —American Artist Succeeds

TOKYO.—Recent concerts have been less numerous owing to the current military situation. However, the Kunitachi Music Academy drew the usual packed house for its annual winter program. Taking part were Paul Scholtz, pianist; August Junker, violinist; M. Nakashima, cello; M. Tsuchikawa, solo pianist; K. Yatabe, bass; Y. Kigawa, tenor; T. Takeoka, soprano; S. Nishiuchi, alto; N. Sakakibara, conductor (all faculty members), and the Academy mixed chorus of 250 voices, together with the New Symphony Orchestra (Kosaku Yamada conducting).

After opening with a symphonic chorale, Showa Shoka, composed by various members of the faculty, the program was devoted to Beethoven: the piano concerto (No. 5), triple concerto in C major and the choral part of the ninth symphony.

AMERICAN ARTIST

Wilhelmine Creel, American pianist, is a recent arrival from Budapest, where she has been studying piano and composition with Bartok and Kodaly. She holds a Master's degree from the American Conservatory of Chicago, and studied piano and composition under Heniot Levy, the late Adolf Weidig and Alexander Raab. Her concert activities in China having been interrupted by the outbreak of hostilities, she came here and has been heard at the American, Belgian, French and German Embassies, also playing for the Tokyo and the Yokohama Woman's Clubs.

Mrs. Creel's first public concert drew a large following from the diplomatic corps and native musicians. Assisted by Masao Okamura, flutist, she presented Mozart's fantasia in C minor; Beethoven sonata (op. 81a); Brahms' variations and fugue on a theme by Handel; a group of Chopin waltzes, the D flat major nocturne, etude in A flat and the ballade in F minor; sonatine for flute and piano by Y. Matsudaira; Bartok's suite (op. 14) and the Marosszeki Tancok by Kodaly.

The pianist possesses pleasing personality and stage manner, ample technic with abundant and varied tone, and highly developed musical sense.

CONDUCTOR COMPOSES

The New Symphony Orchestra, under Joseph Rosenstock, was heard in Two Pictures by Bela Bartok; the seventh symphony by Beethoven; and a Symphonic Concerto by Mr. Rosenstock, with the composer at the piano.

The concerto, composed in 1919 and first heard at Mannheim, is loosely knit, depicting the unrest and constantly changing conditions of Europe following the great war. It is marked by complexity of rhythms and modern harmonies with abundant discords. Mr. Rosenstock is a surprisingly able pianist and was given an ovation.

Hans Schwieger led the New Symphony forces in a Japanese-German-Italian Friendship Concert. Two surprise elements marked the program: first, the vigor and authority of Schwieger's conducting; secondly, the poor turn-out for a concert given under the auspices of the representatives of the three countries.

After the orchestra had played the prelude and ballet music from Aida, Yoshiko Beltramelli (Japanese wife of the deceased Italian poet) followed with two operatic arias, one from Boheme and the other from Madam Butterfly. Beethoven's Leonore Overture (No. 3) and Brahms' second symphony closed the program.

CHORAL EVENTS

The Christmas season brought the Tokyo Volunteer Choir, trained and conducted by Ugo Nakada (a graduate of the Westminster Choir School) in a presentation of Messiah. The sixty-five vested choristers sang well. Soloists were Yoshiko Makiyama, soprano; Kiyoko Kono, contralto; Graham Batter, tenor; K. Yatabe, bass. Douglas Overton, organist at St. Paul's University, was a capable accompanist.

The Tokyo Woman's Club, accepting the hospitality of the Hon. Mrs. G. Randolph Bruce, wife of the Canadian Minister to Japan, met at the Legation to hear a program of German Christmas music sung by the girls' chorus of Jiyu Gakuen. Mrs. Netke-Loewe of the Jiyu School chose an appropriate program exceedingly well sung. I. J. FISHER.

Maria Carreras and Ronald Murat in Sonata Programs

Maria Carreras, pianist, and Ronald Murat, violinist, gave the first of two sonata recitals on January 14 at the home of Mrs. Lionel Perera, New York. Bach, Debussy and the Beethoven Kreutzer sonata were played. On April 8 they appear at the home of Mrs. John Henry Hammond, New York, in a Mozart-Brahms-Franck list. Mme. Carreras was heard recently in a Town Hall, New York, recital. Mr. Murat, is on the faculty of the Institute of Musical Art of the Juilliard School.

John Warren Erb's Engagements

Dr. John Warren Erb appeared for the New York University Alumni Association at Bethlehem, Pa., on December 3 and with Felix Mendelssohn, cellist, at the Astor Hotel, New York, on December 18. He conducted the Lafayette College Glee Club at Summit (N. J.) High School on December 2 and on December 4 directed the Musical Arts Chorus of Easton, Pa., in Zion Lutheran Church. On December 11 Dr. Erb directed the Lafayette College Glee Club's vesper service. The club on December 12 appeared with Dr. Erb directing at the Christian Endeavor Society State Convention in Easton, Pa.

Bethlehem Bach Festival to Include St. John Passion

BETHLEHEM, PA.—The annual Bach Festival will be held on May 27 and 28, with the Passion According to St. John given on the opening day for the first time in fifteen years. The same program includes also the cantata All Things Are by God Ordained, new to Bethlehem. An excerpt from one of the lost cantatas and the alto solo Bekennen will ich seinen Namen concludes the list prepared by the conductor, Dr. Bruce Carey. On Saturday the Mass in B Minor is to be given in its entirety for the thirty-first time.

Concerts at Maryland State Teachers College

The concert course this season at the Maryland State Teachers College at Frostburg, Md., included Charles Wakefield Cadman, the Chicago Chamber Opera Company, and Benjamin de Loache. The course closes with Mary McCormic on February 7. Maurice Matteson is professor of Music Education and head of the music department at the college.

Amy Lee Plays in Middleport, O.

MIDDLEPORT, O.—Amy Lee, pianist, who gave a recital for the Middleport Music Club January 10, is a member of the faculty of the Cincinnati Conservatory of Music. The Pomeroy, O., Music Club attended, and by their appreciative applause aided in her success. Ellen Laib, contralto, assisted. R. W. F.

TAKES ORCHESTRA SOUTH

DR. HANS KINDLER

conducts the National Symphony Orchestra tonight (February 1) in Winston-Salem, N. C., as the fourth concert on its Southern tour. The trip concludes tomorrow night in Roanoke, Va. Dr. Kindler and the orchestra have already appeared in Raleigh, N. C., Jacksonville, Fla., and Asheville, N. C. Several novelties are on its programs including an American work, Five Minatures, by Paul White. During the season, fifty concerts are planned outside of Washington, D. C. where the orchestra returns on February 6 with Dr. Walter Damrosch sharing the podium. (Photo by Harris & Ewing.)

Kate Keith Field in College Hearing

Kate Keith Field, soprano, gave a recital at the College of New Rochelle, N. Y., on January 11. Miss Field's voice, a lyric soprano, was heard to particular advantage in Schumann's Mondnacht, Strauss' Morgen, and In a Myrtle Shade by Griffes. Among songs calling for a broader and fuller style, Brahms' Immer leiser wird mein Schlummer was projected with skill and intelligence. This artist is working under the guidance of William Zerffi. B. M.

Alexander Romanesque's Recital

Alexander Romanesque, Roumanian violinist and Boston teacher, gives his annual recital in the Boston Public Library on February 20. Gladys Ondricek, pianist, and Dominico Di Grazia, violinist, will assist in a program of works by Leclair, Schubert, Mendelssohn, Mondonville and Kreisler. On Christmas Eve, Mr. Romanesque, following an eight-year custom, led a group of fifty of his students on Beacon Hill in a series of carols. L. J. G.

Organ Program Is Atlanta Event

Alexander McCurdy Plays Representative List—Music Clubs Observe Holiday Season

ATLANTA, GA.—Other than unusually elaborate programs of Christmas music in the city's churches there is little to record in Atlanta's season for the past month. Alexander McCurdy, eminent American organist who heads the organ department of Curtis Institute of Music and is organist of the Second Presbyterian Church of Philadelphia, was the only visiting artist.

Dr. McCurdy played on January 18 at the First Baptist Church, presented by the Georgia Chapter of the American Guild of Organists, Emilie Parmalee, dean. His program opened with the toccata by Lynnwood Farnam, American composer, on the theme, O filii et filiae. There followed prelude and fugue in A minor and the *allegro* from the trio sonata and several choral preludes, all by Bach. Excerpts and entire works by the following masters of organ composition of the French and German schools; Louis Vierne, Georges Jacob, Marcel Dupré, Schumann and Brahms comprised the last section. Throughout the representative program, the large and appreciative audience remained completely absorbed, which was due to the noteworthy interpretations, organ virtuosity, and superb registrations of the distinguished organist.

MUSIC CLUB LISTS

The Atlanta Music Club gave its regular program at the Atlanta Woman's Club Auditorium when another of the series on the Romance of the Development of Musical Instruments was presented. Mrs. Thad Morrison, president of the club introduced the following local musicians who presented a program of ensemble music of exceptional excellence both in content and in its interpretation: Frances Hutcheson, violin; Priscilla Loemker, cello; Isabelle Mowha Bryan, piano; Walter Coleman, flute; Dwight Goldsby, oboe; Karl Bevins, clarinet; George Waters, piano, and Ruth Hinman Carter, commentator.

The Studio Club and the High Museum of Art collaborated in a program at the museum under the direction of Mrs. Edward Worcester, Jr. and Lewis P. Skidmore, director. An interesting correlation between early English and American paintings and classical music was revealed by the paintings on exhibition from the Vose Galleries of Boston and the ensemble playing of Priscilla Loemker, cellist, Walter Coleman, flutist, and Lillian Gilbreath, pianist. Paul Overby, tenor, presented a group of songs.

Other events of interest were the program by Eugenia Snow, talented pianist, for the Student Concert Guild; An Hour of the Music of Franz Liszt, at St. Luke's Episcopal Church by Hugh Hodgson, assisted by Coleman Kimbro, baritone; C. E. Drummond, tenor; Minna Hecker, soprano; Irene Leftwich, pianist; Robert Harrison, violinist, and the choir of the church; the Martha Berry School Choir, under the direction of C. D. Beaschler, which appeared at several leading churches; and the monthly concert by the College Park Music Club, featuring the choral unit under the direction of Haskell Boyter. M. S. W.

Anita Wick in Concert and Radio Lists

Anita Wick, soprano, offered a program of classic music and German Lieder at Stevens Institute of Technology, Castle Point, Hoboken, N. J. In December she was heard over WQXR in rare German, French, Roumanian and English folk songs in the original tongue.

Washington Opera Association in Staging of Hänsel and Gretel

Capital Audience Applauds Philadelphia Orchestra in New McDonald Work—Resident Forces Play under Kindler, with Grainger as Soloist—Recitals by Heifetz, Melchior, Wettergren, Crooks and Helsinki Chorus

WASHINGTON, D. C.—During the holidays, a charming performance of Hänsel and Gretel was given at the Rialto Theatre. This presentation of the Washington Opera Association (A. Conti Berenguer, president) proved satisfying and delightful. Bernice Schalker as Hänsel, Elvira Helal as Gretel, and Philine Falco as the Witch contributed fine performances.

Mrs. Lawrence Townsend began her series of Musical Mornings at the Mayflower Hotel. Her first, offered Richard Crooks and Bidu Sayao. Miss Sayao reurned to Washington again on January 18 under the management of Mrs. Dorsey, at this time substituting for Gina Cigna, who was ill. The soprano once more confirmed the excellent opinion formed upon her initial appearance. She possesses charm and personality as well as a lovely voice. Mr. Crooks offered an exquisite recital.

NOTED RECITALISTS APPEAR

The second of these series continued when two extremely talented young artists, Guila Bustabo, violinist, and Eugene List, pianist, were presented. Mr. List revealed an impeccable technic, youthful spontaneity and distinct individuality. The following week the one hundredth musicale was celebrated, with Mrs. Townsend reading congratulatory telegrams from five "First Ladies", and many more from prominent musicians. The artists on that day, Gertrud Wettergren, mezzo soprano, and Ruda Firkusny, pianist, were enthusiastically received. The concert of this series on January 17 brought Lauritz Melchior, tenor, and Genia Nemenoff and Pierre Luboschutz, duo-pianists. Mr. Melchior's Preislied from Die Meistersinger was one of the most artistic performances heard for some time, and the pianistic artists were feted for their admirable presentations.

Mrs. Dorsey presented Jascha Heifetz in his customary perfect performance on a subsequent date. Emanuel Bay assisted admirably at the piano.

PHILADELPHIANS OFFER NOVELTY

The Philadelphia Orchestra (Eugene Ormandy, conductor) was presented under the management of T. Arthur Smith. A magnificently stirring performance of Harl McDonald's symphony (No. 3), subtitled A Tragic Cycle, was heard, with the assistance of the Choral Society of the University of Pennsylvania and Selma Amansky, soprano.

GRAINGER WITH NATIONAL ORCHESTRA

Early in January the National Symphony Orchestra offered a varied program performed with perfection of ensemble and read with consummate authority by Hans Kindler. Percy Grainger, pianist, played the rather bombastic B flat minor concerto of Tschaikowsky brilliantly. Mr. Kindler and the orchestra assisted skillfully. Heard at the same time was the Brandenburg Concerto (No. 3) of Bach, given a scholarly reading by the conductor.

Olga Samaroff Stokowski recently offered a lecture on The Place of Music in the Layman's Life. She stressed the importance of listening and encouraging our own American talent, of which there is so much. Her pupil, Rosalyn Tureck, played a program of Bach, Chopin, Albeniz, Ravel and Stravinsky.

HELSINKI CHORUS IN BOW

Mrs. Dorsey has presented the Helsinki University Chorus of Finland. This group was extremely well trained, and had remarkably good voices, their basses equalling those of the Russians. The audience applauded them enthusiastically and liked particularly their singing of Tuutulaulu by Palmgren. G. E.

Radio Highlights

Dialed by H. A. S.

Although musical authorities some time ago recognized what stage producers came to learn later on, namely that the radio is a distinct medium and necessitates its own type of program, they permitted the thought to lapse, after a contest or two.

But recent announcements indicate that some one has been to the files and found this idea buried, or else letter-influence, that last resort of guidance, has led to its restoration.

Vittorio Giannini, American composer, and **Robert A. Simon,** noted librettist, are the latest to receive commissions from radio, CBS authorities ordaining that they are to compose an opera, exactly twenty-nine minutes and thirty seconds long, solely for etherizing. It will be interesting to see the result.

Another commission has been given, this time to **Carlos Chavez,** Mexican composer, to compose a harp concerto for radio presentation. **Samuel R. Rosenbaum,** president of WFIL, Philadelphia, and vice president of the Philadelphia Orchestra Association, has directed that it be written for microphone pick-up and scored for a small orchestra so that the average radio station may make use of it. **Mr. Chavez** has been given until next season to complete his opus.

For what was probably the first time, a concert from New York's Town Hall was etherized on January 23 when the New Friends of Music presented **Rudolf Serkin, Bruno Labate, Simeon Bellison, Benjamin Kohon** and **David Rattner,** among others.

Practically all of these have appeared previously over the air and **I. A. Hirschmann,** president of the New Friends, was the first commentator when the Philharmonic-Symphony Society broadcast some of its Stadium Concerts. NBC carried the Town Hall program excerpts.

One of **Lauritz Melchior's** best stories relates how the lady who is now his wife literally fell out of the skies into his arms, but another **Melchior** story, perhaps more moving, was told over NBC on January 22 when the Danish tenor related how it was the interest in music on the part of his blind sister Agnes that led him to a musical career. The sister is now director of the Royal Institute for the Blind in Copenhagen.

That musicianly but retiring guest leader of the Philharmonic, **Georges Enesco,** made a fine gesture toward this country when on January 23 he opened his program with MacDowell's Launcelot and Elaine to share in the third annual MacDowell Radio Festival. CBS as usual carried this and also **Hollace Shaw's** and **Howard Barlow's** contributions to the same observance.

Richard Crooks shares his voice with both NBC and CBS for he returned to the former's Voice of Firestone on January 31 with **Alfred Wallenstein** after having appeared with **Fritz Reiner** and the Sunday Evening Hour, the week previous, on CBS.

"Uncle Rudy" Ganz, who delighted his youthful audience when he took over the young people's programs of the Philharmonic, continued his discussion of woodwinds on January 29. His prize "line" at the inaugural concerned the number of (h) oboes in an orchestra.

His latest "hit" role, Iago, provided **Lawrence Tibbett's** principal item with

TRIO ON TREK

THE PASQUIER TRIO,

now on a tour of the Far West and Pacific Coast, have engagements in Cincinnati, Denver, Colorado Springs, Portland, San Francisco, Los Angeles, Pasadena and San Antonio. They have appeared this season in Boston, Springfield, Worcester, Albany, Rochester and New York where they played for the New Friends of Music and with the People's Symphony Orchestra. With E. Robert Schmitz, pianist, they are to be heard again for the New Friends of Music and also at Columbia University, in Swarthmore, Pa. and Baltimore, Md.

Kostelanetz on January 26 when he sang the Credo.

Appearing at WAPI, Birmingham, the **Apollo Boys Choir** of that city competed in the Columbia Chorus Quest on January 22 over CBS.

With **Laird Waller** conducting, the Bamberger Symphony Orchestra, over WOR and MBS presented **Max Rosen,** violinist on January 14 in a Ravel opus. **Mr. Waller** remains for four more programs. The preceding week **Samuel Gardner** was guest leader and had **Sandra Levitski** and **Milton Kaye,** pianists, as assisting artists.

The MBS also carried **Lotte Lehmann's** magnificent voice in a late (for Easterners) broadcast on January 22 when she appeared with **Fabien Sevitzky** and the Indianapolis Symphony Orchestra.

An interesting behind-the-scenes dramatization which NBC presented on January 20 was the career of **Florence George,** revealing how auditions are conducted and artists selected for future greatness. **Miss George,** now in Hollywood, spoke from there.

Thirteen-year old **Arnold Eidus** was presented on the Rising Musical Star program over NBC on January 16 playing a gift Stradivarius violin.

Vera Brodsky started an excellent new series of piano recitals on January 17 when she appeared over CBS in an afternoon program.

Isidore Gralnick, violinist and **Gabrielle Hunt,** soprano, were heard on the Curtis Institute of Music program over CBS on January 19. **Vladimir Sokoloff** was the competent accompanist.

The **Edwin Hughes** series of fortnightly Sunday afternoon musicales over WNYC has presented Prof. **John Crouch** of Vassar, **Alton Jones, Anca Seidlova, Ben Jones** and **Philip Heffner.**

Works of Gustav Mahler provided the program over WQXR for **Harriet Eells** and **Arpad Sandor** on January 17. **Alice Tully** was heard with the pianist on January 24 and **Clyde Kreutzer** on January 31.

Rose Dirmann, soprano, is presenting a series over WQXR on Thursday evenings. She recently was heard in bits from Elgar's King Olaf.

The Magic Key program for February 13 lists **Glenn Darwin,** American baritone.

Reiner and Goossens Lead in Pittsburgh

Appear at Head of Local Orchestra—Nino Martini Is Soloist—Recitals by Menuhin, Marian Anderson and Jacques Abram

PITTSBURGH, PA.—The tenth pair of Pittsburgh Symphony Society concerts brought as guest conductor Fritz Reiner, who led the brace of events with superior skill. His expert readings of the various scores evoked ovations. Nino Martini's silky tenor voice captivated the audiences on both occasions and he was forced to break the orchestra's no-encore rule. Olin Downes' commentaries on the programs of the matinee events continue to win acclaim by reason of their informing values.

The final concert of the old year was presented by the Pittsburgh Symphony Society under the baton of Eugene Goossens, whose utter finesse and ease of conducting were in keeping with the general tone of the program projection. Mr. Goossens is a prime favorite here, not only because of his brilliant leadership, but by virtue of the interest he has manifested during past years in the strivings to give Pittsburgh a first line orchestra. The soloist at these two concerts was the first cellist of the orchestra, Alexander Schuster, whose vehicle of performance was Lalo's concerto.

The first Children's Concert of the Pittsburgh Symphony Society brought to the fore in solo role another orchestra member, Violinist Betty Jane Atkinson, who played the first movement of the Brahms concerto.

The honor of giving the New Year's first recital here fell to twenty-two-year-old Jacques Abram, whose stirring pianism, delivered in modest mood, evidenced high endowments. The recital was staged under Tuesday Musical Club auspices in Stephen Foster Memorial. The performer, a pupil of David Saperton, Josef Hofmann, Ernest Hutcheson and Arthur Shattuck, proved a worthy disciple of these prominent pedagogues.

Eugene Ormandy and the Philadelphia Orchestra, under Pittsburgh Orchestra Association sponsorship, accounted for two striking concerts on consecutive days.

Marian Anderson continued the record of sold-out houses when she appeared in recital under aegis of the Y. M. and W. H. A. With Kosti Vehanen at the piano, the noted contralto roused her audience to demonstrative approbation.

Yehudi Menuhin gave one of the most memorable violin recitals ever heard in this city. The prodigy of yesterday, now the poet-master, provided a dazzling display of virtuosity and profound musicianship in presentation of a program that featured a Mozart sonata, Bach's G minor partita and Schumann's concerto, the latter heard here for the first time. Ferguson Webster's piano accompaniments were earmarked with keen musicianship and discriminating taste.

R. L.

Trinity of American Singers Are Favorites in The Hague

Marian Anderson Has Audience of 3,500—Concertgebouw Orchestra Fifty Years Old—Puccini's Manon Lescaut at Opera

THE HAGUE.—Three Americans, Rose Bampton, Dusolina Giannini and Marian Anderson have become favorites with our public. At each of their recitals, and every time they sing with one of our symphony orchestras, these songstresses win real triumphs. Recitals are generally given here in halls holding about eight hundred, but these halls being too small for Marian Anderson's public, she is obliged to use the largest hall we have, namely the Opera, with places for over 3,500.

Another American, Mack Harrel, possessor of a beautiful and ample baritone voice, which he uses perfectly and musically, gave rare pleasure in his debut with songs of Handel, Schubert, Brahms and Wolf. His second recital was no less worthwhile. Marjorie Fulton, violinist, assisting artist, had applause for her artistic interpretation of Bach. Harrel's excellent accompanist at these concerts was Coenraad V. Bos.

EISENBERG SCORES

Another event was Maurice Eisenberg's recital. A cello virtuoso of parts, his playing excels in technical authority, tone quality, and musicianship. The program included the sonata in F by Brahms, and works of Bach, Valentini, Hindemith and Albeniz, not to overlook many encores.

The marvellous Curtis Quartet (playing Wagenaar, Mozart and Schubert) achieved new admiration at the Chamber Music Society, the leading organization of the kind in The Hague. Three young American pianists, Frank Bishop, William Penny Hacker, and Jean Dansereau (from Canada) won warm applause in their recitals.

The celebrated Concertgebouw Orchestra of Amsterdam has lately celebrated its fiftieth anniversary. In various Dutch cities important festivals were organized to mark the occasion. Here, where the orchestra, conducted by Mengelberg, comes regularly for concerts, the anniversary program consisted of Marche Triomphale, especially composed by Johan Wagenaar, dean of Dutch composers; concerto for orchestra by Casella, directed by him; Ciaconna Gotica by Cornelis Dopper; and Variations Symphoniques by Henk Badings.

The Residentie Orchestra of The Hague has been conducted by Issay Dobrowen, Eduard von Beinum, and Antonio Votto, to be succeeded by Toscanini and Georg Szell.

ITALIAN OPERA

The Italian Opera, which makes its headquarters here, is celebrating its fortieth anniversary in Holland, the fact being commemorated with a special performance of Puccini's Manon Lescaut under the direction of de Vecchi. Special mention should be made of the superb ballet ensemble under the direction of Yvonne Georgi, *prima ballerina*. In the operatic domain, other outstanding performances were those of Prince Igor (Borodin) by the Opéra Russe de Paris under the direction of Emil Cooper.

OTHER SUCCESSES

Signal successes during this first part of the season were also won by the Lener, Menges, Zepparoni, and Hungarian Quartets; La Société des Instruments Anciens (Casadesus Ensemble); Casadesus, Brailowsky, Schnabel and Orloff, pianists; Milstein, Busch, Dubois, Thibaud, Ida Haendel and Guila Bustabo, violinists; Casals, Feuermann and Tibor de Machula, cellists; Wanda Landowska and Bodky, harpsichordists; Paul Hindemith, violist; and singers Jo Vincent, Maria Last, Henrietta Sola, Joy MacArden, Ruth Horna and Liesbeth Sanders.

HENRY DE GROOT.

MUSIC NOTES From Coast to Coast

FORT WORTH, TEX.—Robert Markham, of the faculty of Baylor University, Waco, gave an interesting organ recital at the Southwestern Baptist Theological Seminary, using largely the same program which he played for the convention of the Texas Music Teachers at San Antonio.

The music school of the seminary gave its seventeenth production of Messiah, under the direction of I. E. Reynolds. Soloists were Mrs. I. E. Reynolds and Edwin McNeely, of the faculty; Bernice Skeane, of the College of Marshall, and E. L. Carnett, Union City, Tenn.

The Swift Choral Club, directed by W. J. Marsh, and made up, for the most part of employes of Swift & Co., gave its annual Christmas charity concert.

The Cantorians, a mixed chorus of young people, also offered a Christmas benefit. This chorus, directed by Mrs. Roger C. Neely, is unique in that it has not ceased work winter or summer since its organization two years ago.

E. C. W.

GRAND RAPIDS, MICH.—The eighteenth annual performance of Messiah was sung by the Calvin College Chorus, directed by Seymour Swets, and assisted by the Grand Rapids Symphony Orchestra. The singing of the chorus was marked by precision and clarity, as well as reverent feeling for the religious and musical content of the oratorio. The soloists were Marjorie McClung, soprano; Virginia Auyer, contralto; Earle Tanner, tenor; and Reinhold Schmidt, bass. Alice Lantinga was at the organ. The president of the chorus is Albert Smith.

For its third concert, the Grand Rapids Symphony Orchestra (Karl Wecker, conductor) presented a Christmas program, featuring carol singing by the audience, and Saint-Saëns' Christmas Oratorio sung by the Symphony Choral Society (Emory Gallup, director) with string orchestra accompaniment. Soloists were Dorothy Cressy Ross, soprano; Mrs. Henry J. Dotterweich, mezzo-soprano; Leo TePaske, tenor; and Culmer Peterson, baritone. Carl Sennema was at the organ. Dorothy Pelck McGraw received much applause for her playing of the Dohnanyi Nursery Variations.

Augusta Rasch Hake presented her artist pupil. Thelma Holmes, in a piano recital of classical numbers. Bent Berner, violinist, assisted, accompanied by Mrs. Sherman Tuller. H. B. R.

PORTLAND, ME.—The fifty-fifth concert of the Portland Symphony Orchestra (Russell Ames Cook conducting), was presented at the City Hall Auditorium. An interesting program was given by the orchestra, assisted by Howard W. Clark and John Fay, pianists. The numbers were: Overture to Russlan and Ludmilla (Glinka), concerto in C minor for two pianos and string orchestra Bach); three dances from the Nutcracker Suite (Tschaikowsky); Capriccio Italien (op. 45) by the same composer; and symphony in D major (Haydn).

The orchestra is making great advancement, under the direction of Mr. Cook, who has organized a symphonic ensemble, composed of members from the Portland Symphony Orchestra, and is giving a series of radio concerts, from WCSH. S. R.

PROVIDENCE, R. I.—The Providence Biltmore Hotel ballroom was filled with prominent society persons to hear the recital of Abram Haitowitsch, blind violinist, with Wassili Leps at the piano. The program contained the sonata in D minor of Brahms and that in G minor by Bach for violin alone, beside shorter numbers of Hubay, Bloch, Kreisler, Tchaikowsky and Sarasate.

The University Glee Club (Berrick Schloss, conductor, for its sixty-sixth concert presented the usual varied and interesting program. Harriette Price, contralto, was the assisting soloist, with Ruth Tripp at the piano. Earl Perkins was the club accompanist. One of the most enjoyable numbers was Where the Wild Thyme Blows (August Barratt). To the ensemble was added the music of a Hammond organ, effective in The Lost Chord by Sullivan.

Georg Fior, pleasantly remembered for his recitals of last year, gave a delightful evening of piano music at the Music Mansion.

Mrs. H. H. A. Beach gave a charming talk and played many of her compositions for the members and guests of the Amy Beach Club at the Music Mansion. The evening was one of the few highly inspirational events of the season.

The Community School of Music (Avis Bliven Charbonnel, director) produced the original Christmas pageant, Little Jesu, in Infantry Hall.

Christmas programs of a high order of excellence were given by the Chopin, Chaminade and Schubert Clubs.

B. N. D.

READING, PA.—The January musical events included a concert of music by contemporary composers presented at Albright College by two local artists. Violet Olivia Jenkins, soprano, and Byron Nunemacher, pianist, were the scholarly performers, whose interesting program was well received.

The second concert by the Reading Symphony Orchestra, under Hans Kindler, had Paul Althouse as soloist. The heroic tenor of the Metropolitan Opera Association thrilled a huge crowd at Rajah Theatre on January 16 with magnificently sung excerpts from Die Walküre, Siegfried, and Lohengrin. The orchestral highlight of the program was Kindler's moving reading of the Franck symphony.

The third event of the George D. Haage concert series featured Gregor Piatigorsky, Russian cellist, in a superb program assisted by Orsola Pucciarelli, soprano. Piatigorsky's virtuosic ability brought thunderous applause, and Miss Pucciarelli's contributions were similarly feted.

H. D. S.

SAN ANTONIO, TEX.—The Salzburg Opera Guild in Così Fan Tutte (Mozart) was sponsored by Elizabeth A. Devoe. Principals included Greta Minzel, Herta Glatz, Marisa Merlo, Franco Perulli, Leo Weith and Deszoe Ernster. Each did outstanding work in this delightful opera and the orchestra performed splendidly under the baton of Alberto Erede.

Colonel W. de Basil's Ballet Russe de Monte Carlo appeared in four ballets—Le Coq d'Or, L'Après-midi d'un Faune and Danses Slaves et Tziganes—all marvelously presented. Each terpsichorean artist did fine work and the two conductors were Efrem Kurtz and Antol Dorati. The orchestra played excellently. Elizabeth A. Devoe was sponsor.

The symphony orchestra (Walter Dunham, conductor) of the Federal Music Project (J. Rowllings Hamilton, superintendent) gave the sixth concert of the season. The program opened with the quintet (No. 9) with clarinet of Mozart, played by Lucas Cerna, and Theodore Lira, violinists; Henri de Rudder, violist; Juan Macias, cellist and Dan Silva, clarinetist. It was presented with fine tonal balance. Numbers by the orchestra were: Carmen Suite (No. 1) (Bizet), prelude to Lohengrin (Wagner), and Invitation to the Dance and Overture to Oberon (Weber). All were excellently performed under the capable leadership of Mr. Dunham.

S. W.

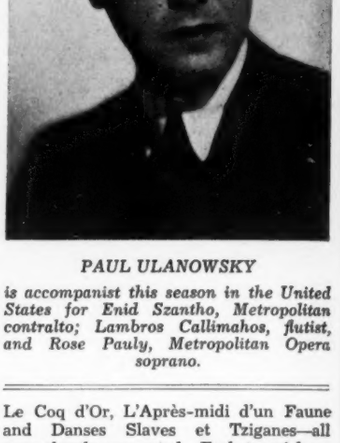
VANCOUVER, B. C.—Emery Darcy, young San Francisco baritone, appeared with the Vancouver Symphony Orchestra (Allard de Ridder, conductor), singing arias from operas of Leoncavallo, Verdi and Massenet, January 9, in the Strand Theatre. The orchestral works were: Beethoven, fifth symphony, Tschaikowsky, Nutcracker Suite and Wagner, prelude to Act III of Lohengrin. A decided improvement was manifested, especially in the art of accompanying.

An excellent program, acceptably given by three young artists, Zena Hart (harpist), Annabell McKenzie Edwards (mezzo-soprano), and Philip Watts (baritone), with Gordon Manley, pianist, was the musical fare offered by the Vancouver Women's Musical Club in the Hotel Vancouver. Effective was the work of Miss Hart in a group of lyrical impressions composed by her teacher, Carlos Salzedo of New York. Mrs. Edwards was particularly happy in her choice of songs by Franck, Tschaikowsky, Saint-Saëns and Bantock.

The first recital of the new year presented by the Philharmonic Club brought the Dale Choric Group (Ann Mossman, conductor), Harry Powell, Jack Griffith and Margaret Luckings (vocalists), and Clifford Evens and Classie Hacking (instrumentalists).

F. D. F.

KEYBOARD ASSISTANT



PAUL ULANOWSKY

is accompanist this season in the United States for Enid Szantho, Metropolitan contralto; Lambros Callimahos, flutist, and Rose Pauly, Metropolitan Opera soprano.

Memories of Ravel and Baker Honored in Cleveland Events

Orchestra and Singers Give Premiere of Arthur Shepherd's Song of the Pilgrims—Elman and Garbousova Soloists—Ballet Russe in Four Bills—Menuhin Heads Recitalists

CLEVELAND, O.—Within the last fortnight the Cleveland Orchestra, with Artur Rodzinski at the helm, paid tribute to men of international fame who have died recently: Newton D. Baker, former War Secretary under President Wilson, and Maurice Ravel. Mr. Baker, an ardent lover of the arts, vice-president and trustee of the Cleveland Orchestra and Musical Arts Association, served the cultural interests of his home city for sixteen years and Dr. Rodzinski paid glowing tribute to Cleveland's first citizen in a gripping interpretation of Siegfried's Funeral Music, orchestra and audience rising in silent homage to Mr. Baker's memory.

The passing of Ravel was commemorated by a thrilling performance of the Alborada del Gracioso, Pavane and the second series of symphonic fragments from Daphnis and Chloé—the latter sweeping everything before it in its dazzling virtuosity of execution.

NOVELTIES BY SCHREKER AND SHEPHERD

Other phases of more than ordinary interest in our recent symphonic fare were two first performances at these concerts: Franz Schreker's suite, originally conceived as a dance pantomime based on Oscar Wilde's Birthday of the Infanta. Far from being a *Schreck* (German for fright), it proved to be charming and interesting music, euphonious, intelligible, highly entertaining and of expert craftsmanship. The late composer, who was Rodzinski's teacher of composition in Vienna, found in the Cleveland conductor a highly sympathetic interpreter.

The other novelty presented by the Cleveland Orchestra, with the assistance of the Philharmonic Chorus under the tutelage of Boris Goldovsky, and Donald Dame, tenor, was the Song of the Pilgrims, a cantata by Arthur Shepherd, who is professor of music at Western Reserve University of Cleveland. Adhering to no school of composition, but speaking an essentially individual and sincere musical language, Mr. Shepherd's composition revealed a deeply religious mood of exceptional quality. Composer, conductor, soloist and chorus master were warmly acclaimed by a capacity audience.

ELMAN AND GARBOUSOVA

There was nothing hackneyed or conventional in the Russian program which Dr. Rodzinski presented in his first pair of concerts of the new year. Borodin's second symphony, rather a novelty here, found beautiful utterance in its heroic as well as lyrical aspects. There followed the Scriabin Poème d'Extase of screaming hues, uncoordinated mentality, if at times valuable thematic material. The intermission separated it from the utterly delightful Classical Symphony of the sometimes *enfant terrible*, Prokofieff. At this time it fell soothingly upon our harassed ears, projected with ease and elegance. The Tschaikowsky violin concerto found an inspired and exultant protagonist in Mischa Elman, who was enthusiastically acclaimed by both capacity audiences.

The gifted Raya Garbousova made her initial appearance in Cleveland, choosing as her vehicle with the Cleveland Orchestra the Haydn cello concerto. Her artistry was astounding, her tone warm and full, her technic and musicianship profound. She was warmly welcomed.

MENUHIN IN RECITAL

In the folds of the Cleveland Concert Course which has offered many outstanding attractions this season, Yehudi Menuhin appeared on a stage seating hundreds of extra people. He again displayed all those qualities which tend to make him outstanding. The controversial Schumann concerto was played with expert technical and tonal splendor; a Mozart sonata and the Chaconne (Bach) revealed his fine musicianship; and the lighter numbers of the concluding group were unhackneyed specimens. Applause and encores were profuse. Ferguson Webster was an able accompanist.

BALLET RUSSE WITH ORCHESTRA

With the entire Cleveland Orchestra in the pit, the Ballet Russe played to four sold-out houses. In addition to their usual admired presentations, they displayed the gorgeous spectacle of Coq d'Or in a riot of dazzling colors and descriptive pantomime and Francesca da Rimini in rapturous and frenzied choreography. Likewise new were Children's Games, to music of Bizet, and The Gods Go a-Begging, to music by Handel.

After an intermission of several seasons, the orchestra management has decided to revert to Sunday Popular Concerts at twilight, with Rudolph Ringwall conducting programs of popular appeal. Results show that it was a wise decision. The first concerts were immediately sold out and the series is to be extended.

Beryl Rubinstein was heard at the Cleveland Art Museum in a piano sonata recital; one of the works was a new score by Arthur Shepherd, originality and sensitive musicianship characterized both composition and performance.

William Newman, talented younger pianist and composer, set himself the formidable task of performing sonatas by Hindemith, Roger Sessions, Milhaud and Shostakovitch in a recital at the Art Museum. It was a distinguished achievement and merited highest praise.

R. H. W.

FOR BACH FESTIVAL

ERNST VICTOR WOLFF,

harpsichordist, has been engaged for the Bach Festival in Bethlehem, Pa., in May. Dr. Wolff, heard with the Boston Symphony Orchestra and the New York Schola Cantorum, will appear with the latter ensemble at its March presentation of St. John's Passion. (Photo by Oggiano Studio.)

RECITAL FOR BRITONS

MARIA SILVEIRA,

soprano, was soloist for the British Club at the Gotham Hotel, New York, on January 21 with Alec Templeton, pianist. Esther Lundell was her accompanist. Miss Silveira is to offer recitals in Chicago and Philadelphia later in the season. She is a specialist in the songs of various nations.

Boyce Conducts in Nyack

NYACK, N. Y.—Alfred Boyce conducted the Christmas Concert of the Morning Music Club in Grace Church Parish House before an overflowing audience. Ethel Crane was chairman of the committee on the program, which included choral items of Harris and others, French carols and Dr. Edgar Stillman-Kelley's Israfel. Phyllis Kraeuter, cellist, contributed solos with Leonore Kraeuter at the piano. Margaret Stanley sang the soprano solo in a Warlock carol.

F. W. R.

Mrs. John L. Eckel and Geraldine Kress in Fourth Program

BUFFALO, N. Y.—The fourth program in the series of eight recitals on Violin Master Works of Three Centuries, given by Mrs. John L. Eckel and her artist-pupil, Geraldine Kress, was held January 3 in the Town Club before a large audience. Mrs. Eckel's informal remarks on Hungarian violin literature were enjoyable, and Miss Kress met the technical and emotional requirements of Brahms' concerto in D (op. 77), Hungarian Dances (Brahms-Joachim), the brilliant Zigeunerweisen (Sarasate), a group by Hubay, and two Kreisler numbers with technical competence and emotional insight. Prolonged applause brought encores. Elizabeth Ackerman supplied sympathetic accompaniments.

L. H. M.

Berúmen in Piano Engagements

Ernesto Berúmen, pianist, played at Stamford, Conn., on January 23, at Peekskill, N. Y., on 24 and at Nutley, N. J., on 27. His February schedule includes concerts in Brooklyn, N. Y.; the New York Hospital; Kent Place School, Summit, N. J.; Music Center, Rockville Center, L. I.; Maplewood, N. J.; and New York University. His Town Hall, New York, recital is set for February 18.

Monte Carlo's Roster Is International

Emil Cooper Directs Italian Program—Pierné Memorial Concert

MONTE CARLO.—Under M. Putman, director of the Musical Service, and with the aid of the Casino Superior Administration, the musical season in Monte Carlo opened with unusual *éclat*.

The first concert was of French music, under the direction of Emil Cooper, in works by Lalo, Pierné, Ravel, César Franck and Saint-Saëns. The soloists were Marcel Reynal (violinist), Frézin (cellist), A. Benifanti (organist) and J. Dennery and Caruta (pianists). An admirable chorus, under A. de Sabata, was also featured in Ravel's Daphnis et Chloé Suite.

The concert directed by Marc-Cesar Scotto included works by Mozart, Widor, Liszt, and presented Jean Dennery in Franck's Variations Symphoniques.

An evening under Emil Cooper gave opportunity to hear the orchestra's new cello soloist, Adolphe Frézin, well liked in Saint-Saëns' concerto in A minor. The seance also had works by Dukas, Moussorgsky, Mahler and Strauss.

THIBAUD IS SOLOIST

The first Classical Concert, Emil Cooper conducting, programmed Bach-Goedicke, Rimsky-Korsakoff and Dukas. Jacques Thibaud's art shone in Viotti's violin concerto in A minor, and Saint-Saëns' Rondo Capriccioso.

The following concert had Ady Jaspard, whose skill and knowledge were admired in Beethoven's piano concerto in C major. Mlle. Jaspard was recalled many times and responded with Liszt's Dans les bois. Scotto read, with admirable perfection, works by Mendelssohn, D'Indy, Grieg and Franck.

At another seance Marthe Rennessen played Grieg's piano concerto in splendid style. Emil Cooper interpreted admirably numbers by Beethoven, Roussel and Mendelssohn. Sabata's chorus sang in the Polvetsian Dances from Prince Igor, by Borodin.

ITALIAN FESTIVAL

A festival of Italian Music under Cooper, brought Mariano Stabile in vocal works of Cavalli, Benvenuti, Verdi and Rossini, accompanied at the piano by Jean Dennery. A quartet composed of MM. Reynal, Lagarde, Dubreuil, and Frézin, with Jean Dennery (pianist) and Benifanti (organist) played Corelli's Concerto Grosso with classical refinement. A few days later Cooper presented a Wagner program comprising excerpts from Rienzi, Lohengrin, Tannhäuser, Siegfried, Die Walküre, Parsifal, and Die Meistersinger.

A concert in memory of Gabriel Pierné (M. Cooper, conductor) listed Marche Solenelle, Serenade, Canzonetta (Arambourou, clarinet soloist), Poeme Symphonique for piano and orchestra (Giuseppe Benvenuti, soloist), the ballet Fragonard, and Au Mil. Emil Vuillermoz prefaced the concert with a paper in homage to the French composer.

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NEW MUSIC OF INTEREST AMONG LATE WORKS

REVIEWED BY LEONARD LIEBLING

Arrangements and Transcriptions for Two Pianos, Four Hands.

Pierre Luboschutz, partner with his wife, Genia Nemenoff, in an excellent two piano team, is the fashioner of some well-made arrangements for duo purposes. They consist of a Bach chorale, Now Comes the Gentle Saviour; Les Reverances, based on a number of Boismortier (1691-1765); Orientale, the well known Cui morceau; and A Gay Melody, originally authored by Rameau.

These pieces are most welcome in the long sparse, but now rapidly growing literature for the coupled keyboards. Luboschutz knows his medium thoroughly, and treats it with high competence, but avoiding undue diffifficulties for the performers. With the exception of the Bach essay, the examples are evidently intended to be within the scope of performers unblessed with virtuoso technic. Particularly meritorious is the manner of setting, giving each part equal opportunity, and steering clear of the unisons into which two-piano arrangers so often fall. (J. Fischer & Bro.)

Alexander Kelberine, who also combines with his spouse in two-piano recitals, contributes three transcriptions, of Domenico Zipoli's Pastorale, Rachmaninoff's Lilacs, and Tschaikowsky's Lullaby. The last-named two are more difficult to execute than the Luboschutz output, and also have wider harmonic boundaries, suiting the works not so much for salon as for concert use. The craftsmanship is smooth and fastidious. (J. Fischer & Bro.)

Hannah Klein has made a purposeful arrangement of the fifth organ concerto by Handel, and her twelve pages are properly open and unadorned writing, with contrapuntal lines faithfully observed, and the necessary resonance kept cleverly in mind. The requirements for correct performance are deft fingers and dynamics, as well as knowledge of style and classical appogiaturas. This is an ideal opus for the beginning of a recital. (J. Fischer & Bro.)

Reviewed by R. M. Kerr

For String Orchestra

Come Now, Thou Saviour (Nun komm', der Heiden Heiland) by J. S. Bach, transcribed by Edgar Schenkman.

Prelude and Fugue in B Flat Minor (No. 22) from The Well-tempered Clavichord by J. S. Bach, transcribed by Wesley G. Sontag.

Berceuse, by Alexander Gretchaninoff; transcribed by Ruggero Vené.

These three string orchestra transcriptions are additions to the Galamuse Instrumental Library, under the editorship of A. Walter Kramer. They are well chosen, the two Bach numbers in particular being treasurable. The Russian cradle song is simpler but also fascinating material, with its familiar tender strains. The scoring in each is for first and second violins, viola, cello and double-bass. (Galaxy Music Corporation, New York.)

American Suite, by Charles Wakefield Cadman.

A suite in three sections which gives "local color" of the American scene in attractive guise. The first part is based on an authentic Omaha Indian tune and abounds in staccato rhythms and *ponticello* effects for the string players. South Carolina Negro melodies are woven into the following *moderato* section, which boasts contrasting wistful and spirited passages. The final movement, Old Fiddler, is a lively *allegro con brio* based on two folk tunes, Dere's Sugar in de Gourd and Hoop-de-doo-den-doo. The Cadman suite is tuneful and fairly simple, besides containing real native atmosphere. (The Composers Press, Inc., New York.)

For Piano Solo

Sonatina, by Joseph Wagner.

A three-movement score, comprising introduction (*allegro animato*), intermezzo, and rondo. Mr. Wagner, known as a conductor and composer in Boston, also spent a recent period in Europe. There are some evidences of modernistic influence in the harmonies, but on the whole he writes simply, with solid chordal style logically developed. One could hardly say that this composition is highly original, but it doubtless represents sincere work. The *rondo* is flowing and graceful. (Editiona Maurice Sénart, Paris; Elkan-Vogel Co., Inc., Philadelphia.)

For Soloists and Mixed Chorus, with Piano

Moon of Iraq; dramatic cantata; music by Lily Strickland.

Something exotic, yet artistic, for tastes that like Oriental atmosphere and setting. The words of the text are from writings of the Emir Mohamed Al-Raschid II, selected and arranged by the composer. There is a spoken prologue, and a simple instrumental prelude; then the cantata, which is in two parts, takes up the story of Prince Ahmad, who is in love with a stranger maiden and nonpluses the court by refusing to wed the princess chosen for him. The writing is for two sopranos, two altos, tenor and baritone soloists, mixed chorus and piano. The style is tuneful and not especially taxing, making it a likely choice for mixed choral groups which boast good soprano and tenor soloists. The work could also be given effectively with stage settings. (G. Schirmer, Inc., New York.)

For Violin and Piano

Prelude in E flat minor by Rachmaninoff; transcribed for violin and piano by Jascha Heifetz.

The scale passages of this number offer a good virtuosic vehicle for the violinist. Needless to say, it is a test of correct intonation, rhythmic sense and expressive power. (Carl Fischer, Inc., New York.)

October Musings, by Richard Hageman.

A pleasing, rather capricious melodic figure marks this number, which is to be played slowly. There are several *glissandi* of advanced technical sort to negotiate in its placid course. A middle section of broader melodic quality adds contrast. (Carl Fischer, Inc., New York.)

For String Quartet

Londonderry Air; old Irish air, arranged for string quartet by Adolfo Betti.

Mr. Betti has woven an interesting tapestry out of the familiar Londonderry strains. Bits of the theme appear in other instruments before the cello gives out the melody. Though only two pages in length, this work offers a fascinating bit of polyphony. (G. Schirmer, Inc., New York.)

Song

O How Fair Is This Thy World (Im Abendrot); music by Schubert; new English text by Francis Rogers.

A singable new English version of a Lied classic that ought to be widely useful. The German text is also included. (Galaxy Music Corp., New York.)

Book

Metropolitan Operagrams.

Subtitled Briefs of the Opera, this loose-leaf booklet gives useful information about the works in the current repertoire of the Metropolitan—and is intended to serve as the nucleus of a permanent record of them. Additional pages issued in the future can easily be bound in the handy publication.

Short résumés of the opera plots are given; also lists of the chief arias, biographies of the composers, a skeletonized history of the opera, and of previous seasons at the Metropolitan, length of scenes, and a list of suitable books and phonograph records for opera-goers and radio listeners to acquire. The whole idea is the most practical and helpful that has been devised to aid in the tabloid study and enjoyment of the lyrical repertoire.

The booklet (selling for $.50, or $1.75 with leatherette cover) may be purchased from The Metropolitan Opera Guild or in the lobby of the Metropolitan. (Metropolitan Opera Guild, Hotel Pierre, 60th Street and Fifth Avenue, New York City.)

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MUSICAL LAUGHTER

EDWIN GRASSE,
blind violinist, gives his annual New York recital in Town Hall tomorrow (February 2). His program embraces items of Richard Strauss, Joachim, Reger and his own composition based on four tones of a young girl's laugh.

With the Composers

These American composer friends of yours are industrious, and several of them have had recent works published that have had, or are about to have, public presentations.

Not long ago, Lazare Saminsky's Songs of Three Queens (Carl Fischer), which were first performed by the New York Philharmonic Chamber Symphony Orchestra last season, were heard over an international radio broadcast to South America, Australia and New Zealand by Jane Lauder, soprano. This month Joseph Schuster, the first cellist of the Philharmonic Orchestra here, is to play at a Manhattan concert Mr. Saminsky's Chasidic Suite (Carl Fischer), which has just been printed. One of the items of this same suite, Hamavdil, is to be played in Carnegie Hall by Joseph Szigeti, the violinist, on February 23.

Brooks Smith, the young American accompanist, had his duet, Night and Stars (Galaxy), presented by Eleanor Steele and Hall Clovis at recent programs at Town Hall and in Lewiston, Me. On the same two programs of these duetists, It Was the Time of Roses, by Beatrice Posamanick (Galaxy), also was heard.

Among recent orchestral works by Americans which have appeared this season on concert programs of the Portland (Ore.) Junior Symphony Orchestra under Jacques Gershkovitch, the St. Louis Symphony Orchestra (Vladimir Golschmann, conductor), and the Indianapolis Symphony Orchestra (Fabien Sevitzky, conductor) was Horace Johnson's suite Imagery (J. Fischer). Another J. Fischer publication for orchestra that has been receiving deserved attention is Deems Taylor's Casanova Suite, which Hans Kindler performed with the National Symphony Orchestra in Washington. It was also played by the Los Angeles Philharmonic Orchestra under Otto Klemperer during the past two months. T. I. M.

Kilenyi Plays in Bordeaux

BORDEAUX.—The fourth concert of the Société Sainte-Cécile, conducted by Louis Fourestier, featured Edward Kilenyi, pianist, in the Beethoven E flat concerto.

CONSERVATORIES and SCHOOLS

Lawrence College

..APPLETON, WIS.—The first faculty recital was presented at Memorial Chapel by Gertrude Claver, pianist; Francis Proctor, organist, and Marshall Hulbert, baritone. Cyrus Daniel accompanied Mr. Hulbert.

Xi Chapter of Sigma Alpha Iota gave a recent recital at Peabody Hall. Members performing included Mary Elizabeth Hopfensperger, Vivienne Holloway, Jane Heyer, and Marian Gerlach, pianists; Geneva Falk, soprano and Virginia Bracy, violinist. Miss Holloway was assisted by a string quartet; Percy Fullinwider, first violin; Edward Mumm, second violin; Cyrus Daniel, viola and Elwin Wienandt, cello.

The Lawrence A Cappella Choir, directed by Dean Waterman, sang a Christmas program at the student convocation.

Diller-Quaile School of Music

Open school week was observed last month by students of the Diller-Quaile School of Music. Both young people and adults gave demonstrations in individual and class work and showed how class and instrumental work are correlated. Musicianship, teaching methods and material, appreciation and listening to music were shown by the adults. G. B.

David Mannes Music School

Robert Lawrence started a series of seven lectures on Wagner's Ring on January 13. Others were scheduled on January 20 and 27 and February 3, 10, 17 and 24. Rheingold was the first discussed; two sessions are to be held on each of the others in the trilogy.

American Academy of Dramatic Arts

Graduate students of the American Academy of Dramatic Arts on January 7 and 14 resumed their matinee presentations. Of the seventy-one in the class, six appeared on January 7 in Winter's three-act play, The Shining Hour. Martha Roberts, of Valdosta, Ga.; Ellen Moore, of New York, and William Layton, of Colorado Springs (also a pianist), were outstanding. The Lake by Massingham-MacDonald, was given on January 14 by eight members with Joan York, of Piedmont, Cal., and Paul Forrest, of Canton, Mass., prominent. Wilde's The Importance of Being Earnest revealed the comedy talents of Stasia Wilson, Wellesley Hills, Mass., and John Norton, Rochester, N. Y. F. W. R.

New York College of Music

Thirty child students showed the results of their instruction recently at the New York College of Music in St. Ignatius' Auditorium, New York. Four piano numbers, four violinists, two junior rhythm bands and a cello solo made up the program. All played from memory. Andor Toth, violinist and Alla Goldberg, cellist, were outstanding. F. W. R.

Academy of Allied Arts

The chorus of the Students Opera Company of the Academy of Allied Arts appeared on January 9 in the Guild Theatre, New York, with Doris Humphrey and Charles Weidman, dancers. They are to participate on February 5 in Town Hall, New York, in the presentation by Michael Fiveisky of Weinberg's Gettysburg Address. Max Rosen, head of the violin department, gives his Carnegie Hall concert on February 25.

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New York Concerts

(*Continued from page* 18)

tions. The shorter numbers were effectively presented, with spirit and gusto. The pianists offered encores at the end of their list.

JANUARY 11

Lotte Lehmann and Lauritz Melchior A pair of vocal luminaries furnished the program at Town Hall for the recital *soirée* in aid of the educational department of the New York Women's Trade Union League. The distinguished couple naturally attracted a host of delighted listeners. Both artists were in ideal form and gave inspiring accounts of their solos, and of the closing number, the Spring Song from the first act of Walküre.

Mme. Lehmann sang Schumann's Frauenliebe und Leben cycle, and compositions by Marx, Pfitzner and Wolf; Melchior's individual contributions were a collection in Swedish, Danish and Norwegian, and Lieder by Schubert and Strauss.

A quasi-novelty, rarely heard nowadays, was the trio of duets by Schumann, Ich denke Dein, Er und Sie, and Unter'm Fenster. Adroit and feeling piano accompaniments came from Erno Balogh for the soprano, and Ignace Strasfogel for the tenor.

JANUARY 12

Iso Briselli A decade after his first New York appearance as a fifteen-year-old prodigy, Iso Briselli, violinist, returned to give a New York recital in Town Hall. The Russian performer had last year appeared as soloist with the Philadelphia Orchestra. His technical attainments were revealed as markedly developed in the interim, with good phrasing, just intonation and a warm tone among the salient characteristics. In a weighty program including the Pasquali-Ysaye sonata in A minor, the Brahms sonata in D minor, the Conus concerto, and short works of Dohnanyi, de Falla, Suk and Wieniawski, Mr. Briselli had Harry Kaufman as a piano associate of ripened art. If the violinist's readings inclined to be more concerned with the technical requirements of the works than with probing their inner message, this can be set down to the fact that he is still undergoing musical development. The audience was large and rewarded the performances with cordial applause.

Schola Cantorum The pioneering Hugh Ross and his Schola Cantorum brought two novelties to their Carnegie Hall program, the first of the current season. But Mr. Ross' adroit positing of the two could not offset the distaste aroused by one. Vladimir Dukelsky, who under the nomenclature of Vernon Duke is known in the field of so-called popular music, was responsible for the curtain raiser, his choral contribution being known as The End of St. Petersburg. Julia Peters, soprano, William Hain, tenor, and Robert Nicholson, baritone, were the excellent soloists. The work is written in nine episodes to poems by as many Russian authors. The program notes revealed that the sixth canto was omitted "owing to difficulties of intonation."

This citation really sums up the work, a collection of Moussorgskian, Tschaikowskian (admitted by the composer) and Rimskian expressions arranged in what was known, about a decade ago, as modern garb. It is pointless, although somewhat cleverly arranged with much *parlando* interspersed with a *vocalise* (for soprano) and is generally dark-hued in texture. Soloists and chorus deserved something better.

Frederick Delius' Mass of Life, sung after the intermission for presumably the first time in this country, revealed the musicianship of both composer and interpreters. Here was the sincere writer with something to say as opposed to one of artificiality and artifice. After a start that might be styled inauspicious, the composer builds up to a climax of lyric beauty and power.

Inspired by excerpts from the Nietzschean Also Sprach Zarathustra, which impelled a Strauss tone poem, the Mass is one of life and beauty and Delius relates it in his own manner without Straussian acknowledgements. Lillian Knowles, contralto, joined the other soloists and added to their effectiveness. Delius knows how to write for a chorus, something his associate of the evening failed to reveal, but Mr. Ross gave his best to both works impartially.

JANUARY 13

Ruda Firkusny The list of debutant pianists of the current season was augmented at a matinee in Town Hall when Ruda Firkusny, a young Czech artist, made an auspicious bow. He offered what this reviewer believes to be the best simulation of a pipe organ he has ever heard in two Bach-Busoni preludes for the ecclesiastical instrument. Most pianists when essaying transcriptions of organ works stress sonorities, but Mr. Firkusny kept in mind organ coloration throughout Now Comes the Gentiles' Savior and Rejoice, Beloved Christians, two contrasting preludes.

In his reading of the Liszt B minor sonata, which followed, Mr. Firkusny showed that he is meticulous and a master of detail. If objections were found to his interpretation it is only in the matter of phrasing, for his nuancing was masterly. Chopin followed with the technical aspects stressed, and a section devoted to Smetana, Martinu and Suk came before Debussy and Prokofieff works. The audience was approbative.

Philharmonic Orchestra French music had an unaccustomed share in the midweek concerts of the Philharmonic players, when Georges Enesco gave two "first-times" for this orchestra, Roger-Ducasse's Suite Française and Debussy's Jeux, in addition to the Brahms third symphony. The Ducasse score dates from 1909, just a year before his hauntingly lovely Sarabande for orchestra with chorus. But it is much less memorable stuff, consisting of four movements (*ouverture, bourrée, recitative et air,* and *menuet vif*), written with Gallic neatness, brevity and structural sense, with some moderately "modern" devices grafted on classic form. The Debussy Jeux, composed for a Diaghileff ballet in 1913, picturing a romantic triangle over a game of tennis, is exquisitely compounded in that master's poetic and orchestrally glamorous style, but on the whole is inferior to the major productions in the latter period of this genius. It was superbly played. Much richness of tone and depth of feeling also entered into the Enesco reading of Brahms' penultimate symphony. The audience was demonstrative and the players shared in the applause.

JANUARY 14

Marcel Hubert In Town Hall, Marcel Hubert, French cellist, who has toured widely in this country in the last few years, offered a program of old and modern music. He began with the Boccherini sonata in A major (two movements), proceeded to the Bach unaccompanied suite in G major, and Beethoven's variations on a theme from The Magic Flute. After the intermission he gave a sonata in F sharp minor by Jean Huré and shorter *morceaux* by Bloch, Fauré and Sarasate. Mr. Hubert again proved his fastidious musicianship and technical ability in the management of detail throughout these works. His tone, though not of the largest, is sympathetic and in lyric passages of considerable warmth. His best playing probably was in the Beethoven variations, delightful grace marking the various sections. Else-

(*Continued on page* 44)

IN PIANO APPEARANCES

RUTH BRADLEY,

pianist, played Polish, Italian, French, Spanish, Russian, English and American works at Darien, Conn., on January 19. Accompanist for Viola Wasterlain, violinist, she participated in a Town Hall program by this artist. She not only conducts piano classes but also coaches violinists and vocalists.

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Sonata Programs by Busch and Serkin, Yehudi and Hephzibah Menuhin —Amfitheatrof Is Guest Conductor in Own Work—Artur Rubinstein, Pro Arte Quartet and Pasquier Trio Appear

BOSTON.—Exceptional quality as well as quantity and variety marked the past fortnight's activities in Boston concert halls, which have housed some of the leading performers on concert stages. One could not pretend to be present at all these events, and this report must inevitably be restricted, for the most part, to the highlights.

BUSCH AND SERKIN CYCLE

The present attestant took greatest pleasure in the playing of Adolf Busch and Rudolf Serkin, currently presenting a cycle of Beethoven sonatas for violin and piano, and playing the first two of three programs on January 6 and 18 in Jordan Hall before audiences which, while not as large as they should have been, cheered the performers as if they were the latest "rage" in opera-singers.

THE MENUHINS IN SONATAS

The two Menuhins, Yehudi and Hephzibah, giving one of their rare sonata programs in Symphony Hall on January 16, attracted an audience that filled the auditorium, sat enthralled before the manifestations of genius, and applauded wildly at the end of a program consisting of Bach's sonata in E major, Beethoven's in G major (Op. 96) and Lekeu's in G major.

AMFITHEATROF LEADS ORCHESTRA

The annual fortnight's holiday of Serge Koussevitzky was filled this season by Daniele Amfitheatrof, Russo-Italian, who was guest conductor of concerts on January 13, 14, 15, 17 and 18. At each of these, except the first, given in Sanders Theatre, Cambridge, the program consisted of Rossini's Overture to Semiramide, Beethoven's seventh symphony, a Boccherini suite for strings and the conductor's own American Panorama. At the Cambridge concert Dukas' Sorcerer's Apprentice was substituted for the novelty, and received a brilliant performance.

The guest impressed as a well-schooled musician and conductor who is a bit over-fond of sonorous and brilliant climaxes. What might otherwise have been excellent orchestral interpretation, especially in the matter of tempo, was thus considerably marred. American Panorama, given its first Boston performances on these occasions, was written some years ago before the conductor came to America, and is frankly the impression of the American scene derived from second-hand sources. Unfortunately the music sounded second-hand, too.

The Helsinki (Finland) Chorus, led by Martti Turunen, gave a program on their own in Sanders Theatre on January 7 and Symphony Hall two days later. The music consisted entirely of works by Finnish composers—much of it folk-like in quality. Local audiences were thrilled, as was the present writer, by the overwhelming beauty, intensity and artistry of the singing.

Artur Rubinstein gave his first Boston solo recital—believe it or not—in the sold-out Morning Musicales series at the Hotel Statler on January 12, and indicated quite clearly, in a program by Bach, Schumann, Chopin, Debussy, Albeniz and de Falla, why he holds his eminence.

PIANIST AND WOODWIND

A local pianist, Reginald Boardman, departed from routine for his recital in Jordan Hall on January 10, when he enlisted the services of the Pro Arte Woodwind Ensemble for a performance of the Mozart Quintet in E flat. He played, on his own, music by Schubert, Schumann, Bloch, Mozart, and other composers. A first Boston hearing of Bloch's new sonata did nothing to enhance that composer's reputation.

PRO ARTE QUARTET AT WELLESLEY

Meanwhile the Pro Arte String Quartet gave a complete cycle of Beethoven quartets at Wellesley College from January 10 to 19, the entire series being the gift of Mrs. Elizabeth Sprague Coolidge. Other chamber music concerts hereabouts were given by the Pasquier Trio on January 9, first in the Gardner Museum and later in the day, under the auspices of the Flute Players' Club, in the Hotel Vendome. In the latter concert, a re-engagement for the group, they played Mozart, Schubert and Martinu works and Jesus Maria Sanroma played a piano sonata of Hindemith.

SANROMA WITH BOSTON QUARTET

Mr. Sanroma was the soloist with the Boston String Quartet at their second (and final) concert of the season in Jordan Hall on January 11, when the program comprised Haydn's quartet in D minor, Beethoven's in F minor and Edward Burlingame Hill's piano quartet. The last-named work sounded pleasantly in first performance.

OTHER EVENTS

A few of the other recent events: second of the Concerts for Juniors under Russell Ames Cook in Sanders Theatre, Cambridge, on January 15, when the principal soloist was Bernard Zighera, harpist; appearance of Mr. and Mrs. Guy Maier with the State (WPA) Symphony Orchestra under Alexander Thiede in Jordan Hall on January 16; piano recital by Georg Bertram, under the auspices of the Malkin Conservatory of Music, in Steinert Hall on January 17, and appearance of Hanya Holm, New York modernist dancer, and her group in a lecture-demonstration at the Y. W. C. A. on January 17.

M. S.

IN OPERA AND CONCERT

LJUBA SENDEROWNA, contralto, is appearing in concert and opera this season in the United States after hearings in Europe and South America.

New York Municipal Art Committee to Make Awards for Ensembles

On motion of David Mannes, the Music Sub-committee of the New York Municipal Art Committee has decided to conduct competitions and award medals to winning high school orchestras, bands and choruses. It is also planned to give lectures on programs of the Philharmonic-Symphony Society over the Municipal Broadcasting Station, WNYC. Mrs. Alfred H. Schoellkopf will report on the proposal of Mrs. Harold Vincent Milligan to have performances of opera by the Federal Music Project given in high school auditoriums.

Mr. Mannes also recommended that the Musicians Union be asked to approve non-union orchestra members furnishing music for the opera performances in the schools. On motion of Grace Spofford a committee was named to study the Coffee Bill, now before Congress.

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New York Concerts

(*Continued from page 42*)

where there were moments when a more full-bodied emotional and tonal procedure would have added weight to the interpretations. Collins Smith was the accompanist. The audience was large and appreciative.

JANUARY 15

Philharmonic Young People's Concert The second new guest conductor for the Saturday morning Young People's Concerts of the Philharmonic Orchestra was introduced in the person, to quote himself, of "Uncle Rudy" Ganz, distinguished pianist, composer, conductor and educator. Reading greetings from the still indisposed "Uncle Ernest" Schelling in Switzerland, Mr. Ganz endeared himself to his young auditors by pictures and anecdotes of the childhood relations between himself and Mr. Schelling. Illustrating some of the woodwind members of the orchestra, he had the first desk men as soloists and all lived up to their introduction as virtuosos. John Amans, flutist, and Simeon Bellison, clarinetist, were heard in the Saint-Saëns Tarantella for these instruments. Bruno Labate was soloist in his own Habanera (which might warrant a hearing on more mature programs) and two movements from the Pergolesi-Barbirolli concerto for oboe. Benjamin Kohon played the *rondo* from Mozart's concerto for bassoon and Michael Nazzi was soloist in Florent Schmitt's Chant du Soir. Ernest Wagner, piccolo, played an excerpt from the charming Cydalise of Pierné. The overture was Nicolai's Merry Wives of Windsor and the finale the Berlioz Rakoczy March. Mr. Ganz, who conducts the remaining three concerts, proved entertaining and informative to his young listeners.

Josef Lhevinne An acknowledged master interpreter of Chopin, Josef Lhevinne appropriately devoted half of his Carnegie Hall matinee exclusively to works by that composer: Impromptu in F sharp, two mazurkas, B major nocturne (op. 62, No. 1), scherzo in C sharp minor, and B minor sonata. The rest of the concert embraced Debussy's Cloches a travers les feuilles, Poissons d'Or, Masque, Soirée dans Grenade, La Serenade interrompue and Feux d'Artifice.

One always expects deeply sensitive musical understanding from Lhevinne, as well as execution of extreme polish and purpose. However, in the present program he appeared veritably to surpass himself in both respects, and revealed also a measure of temperamental drive which younger pianists too often are afraid to express—if they possess it at all.

Lhevinne emphasized exactly the contrast between the two composers he interpreted, and made Chopin's frank emotionalism as convincing as the more subtle sentiment of Debussy. The player's tone "sang" broadly in the Polish music and shimmered impressionistically in the French numbers. At all times the listener realized the art of a master in the topmost rank of pianism.

When the writer of this report left Carnegie Hall, Lhevinne's encores had totalled six, and yet more were being vociferously requested.

Alexander Culbertson For the second season in succession, Alexander Culbertson, violinist, offered a recital in Carnegie Hall, which was comfortably filled for the occasion. The Saturday night assemblage heard a novelty in a Columnist Suite by Milton Rosen and David Zeikel, the movements describing Walter Winchell, Mike Porter, Mark Hellinger and O. O. McIntyre. While somewhat amusing, this flippant satire proved disappointing. The other numbers included the Vitali chaconne, the Beethoven Kreutzer sonata, one movement from Vieuxtemps' concerto in E major, Tschaikowsky's Sérénade mélancolique, Franz von Vecsey's caprice, Le Vent, and Paganini's variations on God Save the King. Mr. Culbertson is well equipped in many of the devices of the virtuoso. He draws a broad and sensuous tone when desired, and his performance of exacting technical passages is often highly competent. In some of the subtler aspects, such as emotional entry into his music and reproducing the composer's thought faithfully, he did not always fully satisfy. These may be youthful shortcomings, which further growth may efface. Bernard Frank was the accompanist.

JANUARY 16

Philharmonic Orchestra Conductor Georges Enesco was again the soloist for this Sabbath matinee program with the Philharmonic-Symphony Society when he yielded the baton to Mishel Piastro in the A major concerto of Saint-Saëns (Mr. Piastro's regular post is concertmaster). Mr. Enesco again revealed his sincere and deep musicianship and there were many moments of virtuosity in a work rarely heard. The highlight of the afternoon (Mr. Enesco conducted all but the concerto) was the Mozart Haffner Symphony in D major, where the conductor offered a truly notable reading. Golestan's First Roumanian Rhapsody, built on folk airs, was read with authority. The Beethoven fourth symphony provided a finale that to one listener was not entirely satisfactory, Mr. Enesco permitting personal conceptions to influence somewhat the Bonn composer's concepts.

New Friends of Music The Pasquier Trio, Hortense Monath, pianist and René Le Roy, flutist, participated in the late Sabbath afternoon program of the New Friends of Music in Town Hall. The opening number was the Schubert string trio in B flat, a minor opus and unpretentious, with the Pasquier group giving a technically accurate reading. In the Mozart E flat piano quartet, Miss Monath gave capable assistance to the four strings, playing in excellent fashion and dominating the reading. M. Le Roy was the trio's associate in the Mozart A Major Quartet for flute and strings. The visiting flutist literally took charge of the interpretation and revealed himself as a thorough musician as well as a virtuoso. The composer having made the work practically a solo for flute, M. Le Roy played it in this fashion but took no undue advantage of his associates.

Gaspar Cassado That excellent musician and performer, Gaspar Cassado, returned for his second season in America, gave a recital in Town Hall on Sunday afternoon. The Spanish cellist, introduced to this country last season, did not offer any of his own works on this program. He confined himself to Beethoven's variations on a theme from The Magic Flute (though the program announced this as "by Handel"), the Mendelssohn sonata in D (op. 58), an old-time sonata in G by Jean-Baptiste Bréval, and shorter pieces by Tschaikowsky, Rimsky-Korsakoff, Albeniz and Granados. The mellow tone and sensitive gradations in his production of it, as well as the fine vigor and delicate virtuosity of his playing, gave to the Catalonian artist's performance irresistible glow and appeal. Among the most luminous evocations of the afternoon was the *adagio* of the Mendelssohn sonata, though the entire work was inimitably done by Mr. Cassado and his pianistic associate, Hans Horwitz. The assemblage rightly acclaimed the work of both artists warmly.

Charles Naegelé The Schumann fantasia was the principal item listed by Charles Naegelé, pianist, who

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appeared before a large and applausive audience in Town Hall. Mr. Naegelé selected the Bach-Busoni organ prelude and fugue in D as his opening number and, following the intermission, played some Chopin and then a miscellaneous group by Ravel, Scriabin and Debussy for his remaining formal numbers.

Intentness upon technical dexterity was revealed in Mr. Naegelé's initial Bach number. His tonal palette was vari-colored and his technical approach that of a virtuoso in the Schumann work, but he missed in seeking to plumb the emotional content of the fantasia.

In his Bach-Busoni we had a pianist whose organ conception is that of sonorities. His approach was on a large scale, of broad proportions, and he played it with digital precision. Chopin provided an admirable media, as did Ravel and Scriabin. The applause was warm.

JANUARY 17

Gertrude Pitzinger The afternoon debutante of this date in Town Hall, Gertrude Pitzinger, proved not only a surprising vocalist but one of the finest Lieder singers to be heard in New York in several seasons. A mezzo-soprano, Miss Pitzinger possesses a voice that is richly dark-hued in texture, skillfully projected and produced with the ease that results from training and experience in the essentials of true vocalism.

Her program, which opened with a Handel aria, ran the gamut of Lieder from a group of Schumann, through a section of Hugo Wolf and another of Löwe to Richard Strauss and Mahler. It was a varied list, of contrasting moods, and Miss Pitzinger successfully and with genuine artistry reproduced each. The Wolf setting of the young lad's tale of Three Wise Men and the Löwe Erlkönig were but two examples of her ability as an interpreter to reflect both humor and pathos with artistry. Hubert Giesen was an able associate at the piano.

Isidor Achron A recital by Isidor Achron, composer and pianist, was the evening bill at Town Hall. Mr. Achron, who had played his concerto with the Philharmonic Orchestra a few weeks previously, modestly offered none of his own compositions. Instead he ranged rather widely through music of pre-classic, classic, romantic and modern vintage. The Bach-Busoni chaconne, Haydn's Andante con variazione and the Liszt Fantasia quasi sonata after Dante made up the first half, and works of Liadoff, Prokofieff, Mompou, Scriabin and a generous assortment of Chopin filled the latter part of the concert.

Mr. Achron, as formerly, played with a full-bodied tone and considerable richness of coloring. In lyrical passages his command of *legato* was notably displayed. His reading of the Liszt fantasia aspired to recapture the "grand" manner and he was measurably, successful, though over-percussive treatment of some phrases were debatable details. In the glowing miniatures of Chopin, the delicate grace of the Haydn variations, the pianist scored particularly. The modern works offered piquant contrasts of mood, and were well done. The audience was large and showed its approval in requests for encores.

JANUARY 18

Ruth Luty Revealing a sparkling but brittle technic and a temperament which bespoke musicianship that was not always successfully demonstrated, Ruth Luty, young St. Louis pianist, made her debut at a matinee recital in Town Hall. Judging by her program, the newcomer has a particular interest in Chopin, for she presented the Polish composer's "funeral march" sonata, and four etudes before works of Schumann, Debussy, Ibert, Dohnanyi and Delibes-Dohnanyi as well as Latsja Oberon's Träumerei for left hand alone. Her recital introduction was a Bach-Pirani Arioso.

Despite her fondness for Chopin, Miss Luty was not as successful in the plethora of offerings by this composer as in the Schumann and Debussy *morceaux*. Her technic is facile and her pianism animated, yet the emotional content of her numbers was episodic under her limited interpretative ability. Two Schumann items, Romance, and Bird as Prophet, and Debussy's suite, Pour le Piano, revealed that she has attributes which, when maturity arrives, should make her a worthy pianist.

Raya Garbousova One of the leading women cellists of the day, Raya Garbousova, returned for a Town Hall recital in a tour which has included appearances with the Boston Symphony Orchestra. The young and comely Russian artist had made a marked impression in her American debut several seasons ago. She is an exceptional virtuoso, who endows her performances with a certain personal quality and charm. Performing a serious program composed of the Boccherini sonata in A, Bach's unaccompanied suite in G major, the Mozart concerto in D (arranged by Cassado), and shorter pieces by Bloch, Debussy, Granados and Arensky, Miss Garbousova demonstrated a strong musical intelligence, forthright conceptions of her music, and an almost masculine decisiveness in realizing them. One flaw in an otherwise admirable equipment—and one which could easily be remedied—was the use of excessive vibrato in her work, which tended to put an edge on her tones and at times even to cause uncertain intonation. The audience, including many compatriots, was warmly receptive. Ralph Berkowitz was a helpful accompanist.

JANUARY 19

Albert-Leveque and René Le Roy Two visiting Gauls, Albert-Leveque, pianist and René Le Roy, flutist, united in a matinee offering of Bach works in Town Hall. For the pianist it was a debut, but M. Le Roy has appeared here previously. Two sonatas for flute and piano, the fifth and sixth respectively, the sonata for flute alone and several preludes and fugues from The Well Tempered Clavichord as well as offerings from the Eisenach organist's cantatas comprised their program.

M. Albert-Leveque, noted as a Bach specialist, revealed a shimmering technic and played with meticulous attention to detail. If his Bach is primarily of the technical idiom rather than the emotional, he gave sufficient illustrations to bear out his beliefs. M. Le Roy revealed a tone of considerable beauty, particularly in *pianissimo* passages, and demonstrated his remarkable virtuosity. Their ensemble contributions found the pianist frequently dominating.

JANUARY 20

Philharmonic Orchestra Variety as well as novelty marked this evening's list arranged by guest conductor Georges Enesco for the Philharmonic-Symphony Society. Mr. Enesco modestly posited one of the most interesting works of his list, his own first Roumanian Rhapsody at the end.

His opening contribution was the rarely heard Beethoven overture, The Dedication of the House, built on an Handelian motif and in this Teutonic-Anglican's own style. This was followed by the fifth

(*Continued on page 46*)

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Are Phonograph Records Today Inferior in Voice Reproduction?

Jack L. Caidin, Collector of Rare Disks, Believes That Old-Time Methods of Transmitting Vocal Tone Were Better Than Those of the Present

Phonograph records of voices made today, despite improvements in methods of recording, are not as satisfactory as in the days of cylindrical disks and the old-type horn, according to Jack L. Caidin of New York.

A collector of records for many years, Mr. Caidin pointed out that the electrical devices used today militate against true reproduction of the voice.

"Acoustically the old methods were far better," he said. "In fact, they were superior and the natural voice was reproduced just as it came from the singer. This is a fact which, I think, is generally admitted, although modern manufacture may eliminate much of the so-called surface noises."

Mr. Caidin likewise is of the opinion that voices in the Golden Age of music were better, at least insofar as recordings are concerned and, to illustrate his point, he played for me a record of the Queen of the Night aria from Mozart's Magic Flute made by Maria Galvany.

"Listen to that," he exclaimed. "Voices like that do not exist today except in possibly a few instances like Rose Pauly or Kirsten Flagstad. Notice the agility of the voice, its color and how the singer uses it.

"No one today can do things with a voice like those singers of the past. And there is no comparison in the matter of interpretation.

"Today it is merely a question of having a voice and getting a radio engagement. That record was made several years ago but it still stands out and shows what a real voice sounds like and how artistically it was used."

How did he become interested in record collection?

"It was this way," he explained. "For many years I did considerable traveling. I had always been interested in music and had many records of my own, some originals and some later issues of the original, for in many cases these later issues are best.

"My friends, knowing of my interest, asked me to assist them in gathering both these originals and new issues and so would commission me to pick up such recordings for them. These requests grew so fast that about a year and a half ago I decided to devote practically my entire time to it. What was a hobby has grown tremendously."

Mr. Caidin talked learnedly, as a result of his experience, about the difference between original records, later issues and repressings of originals. He said that because originals were used so often, later issues are more faithful reproductions of an artist's voice, since the master record in time became impaired.

He also pointed out how changes in voices are revealed by recordings and cited the case of a record made by Plançon in 1904. Four years later another recording disclosed loss of agility and change in vocal texture.

Both students of music and collectors are vying for records of former artists, Mr. Caidin said and added:

"Both the old-time single surface records and the cylinder disks of the early days are still in demand because they were made by real artists." H. A. S.

New York Concerts

(*Continued from page 45*)

symphony in B flat major of Schubert, an intensely lyric work and played lovingly by Mr. Enesco. But even sugar, if uncontrasted with something else, loses its saccharine quality. Walter Piston's suite, a forthrightly sturdy piece, with its moody *andante*, was read with care and then came two novelties. Rogalski's descriptive Burial at the Cemetery of the Poor, lugubrious in content but well-reared, and a stirring folk-tune dance in C major of Michel Andrico. Mr. Enesco's own rhapsody towered in comparison.

Other Concerts

Other New York concerts given between January 6 and 20 also included the following Town Hall events: Grischa Shub, violinist, and Poldi Mildner, pianist, January 11; Manuel Ledo, pianist, January 12; Salvador Ley, pianist, and New York Banks Glee Club, January 15; Frances Moyer, pianist, January 19. Carnegie Hall housed the Golden Hill Chorus concert on January 14, the Shan-Kar Ballet on January 17, the Women's Symphony Orchestra on January 18. In the Carnegie Chamber Music Hall appeared the Orchestrette Classique, January 10, and the London Musical Society, January 12. Steinway Hall offered two song programs by Hope Miller, January 10 and 19, and the Hotel Plaza was the scene of a recital by Stewart Baird, baritone, January 16. Vina Bovy, soprano, and Carlo Morelli, baritone, both of the Metropolitan Opera, sang at the Ambassador Hotel musicale on January 6. Heinz and Robert Scholz, duo-pianists, offered a recital at Columbia University on January 15. Nina Gordani, *diseuse*, was heard at The Barbizon on January 9. On the same day Angna Enters appeared at the Alvin Theatre and Doris Humphrey and Charles Weidman at the Guild Theatre. At the Waldorf-Astoria, three artists collaborating in a musicale on January 11 were Kerstin Thorborg, contralto of the Metropolitan, William Hain, tenor, and Herbert Carrick, pianist.

Ben Jones Appears in MacDowell Club Debut Recital

Ben Jones, pianist, winner in the MacDowell Club Young Artists Contests, gave his debut program at the club on January 14, playing works of Bach, Brahms, Chopin and Rachmaninoff among others. He is the son of musical parents and came to New York, after study with his mother, to win a scholarship in 1935 with Edwin Hughes. A resident of Jacksonville, Fla., he has won the Florida State Piano Contest of the National Federation of Music Clubs and appeared in principal cities in Georgia, Florida and South Carolina in solo recital and with orchestras. He recently appeared with the New York Civic Orchestra (Philip James, conductor).

Irving Becker to Make Violin Debut

The Society for the Advancement of Young Musicians, Inc., announces the second debut recital in a series of three for the season. Irving Becker, seventeen-year-old American violinist, will be presented in his first appearance, at Carnegie Hall, New York, on February 14.

BARITONE ON THE AIR

STEVEN KENNEDY,
baritone, was soloist with the Rochester Philharmonic Orchestra (Paul White, conductor), in a recent coast-to-coast broadcast. He appears in recital in Brooklyn, N. Y., next month and in Atlantic City in April. (Photo by Josephine Rossi.)

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OBITUARY

Vladimir Dubinsky

SYRACUSE, N. Y.—Vladimir Dubinsky, cellist, and founder of the Esardy Trio, died here on January 10. He was stricken with a heart attack as he was rehearsing with a trio for a concert here on January 23. Born sixty years ago in Russia, Mr. Dubinsky received his musical training at the Imperial Conservatory of Moscow, from which he was graduated with a Bachelor of Arts degree as laureate. He was a fellow pupil and friend of Serge Koussevitsky. Coming to the United States in 1904, he played with the New York Symphony, Philadelphia, Rochester, Syracuse and Minneapolis orchestras. He made numerous concert tours and at one time gave concerts with the late Ernestine Schumann-Heink. His widow, Ida, survives. H. L. B.

John C. Bull

HEMPSTEAD, L. I.—John C. Bull, former assistant treasurer of the Metropolitan Opera House and brother of the late Thomas Jacob Bull, who was long head doorman there, died here on January 12. He was seventy-five years old and lived in Sayville, L. I. Mr. Bull was born in Louisville, Ky., on August 10, 1862, a son of Helen Raphael and John R. Bull. He had retired from the Metropolitan in 1909 after several years as assistant treasurer. W. L.

Dr. George C. Gow

POUGHKEEPSIE, N. Y.—Dr. George C. Gow, emeritus professor of music at Vassar College and for thirty-seven years head of its music department, died on January 12. Born in Ayer, Mass., seventy-seven years ago, he was graduated from Brown University in 1884 and awarded the degree of Mus. D. there in 1903. From 1889 to 1895 he was an instructor at Smith College. When he came to Vassar in the latter year, the music department numbered fifty-six students and four teachers. He retired in 1932.

Dr. Gow conducted the orchestra, glee club and college choir. He organized the college Composers' Club in 1909 and in 1912 was president of the Music Teachers' National Association. He belonged also to the Bohemians, the National Arts Club, the University Club here and the Société Française de Musicologie. He was a former president of the Dutchess County Musical Association. Dr. Gow is survived by his widow, Mrs. Grace D. Chester Gow, and a daughter. C. W.

Dr. Clement B. Shaw

Dr. Clement B. Shaw, vocal teacher and lecturer on opera, died in New York on January 14. He was born in Creston, O., eighty years ago. After study abroad, he became a voice instructor at the Chicago Conservatory of Music and also founded the Handel Vocal Society. Later he was associate director of the Copley Square Conservatory of Music and then became affiliated with the New York City Board of Education. He is survived by his widow.

Harry Albert Braham

Harry Albert Braham, conductor and composer, died on January 13 in Brooklyn, N. Y., at the age of seventy-eight. Mr. Braham, who retired twelve years ago, was one of the first to present Gilbert and Sullivan operettas in this country. He directed orchestras for many of Charles Frohman's productions and wrote the music for William Faversham's production of The Squaw Man. He was married to Lillian Russell in 1880, when she was eighteen years old, but the couple later were divorced. His widow, four sons and a daughter survive.

Ruth Mock

ELIZABETH, N. J.—Ruth Mock, dramatic soprano, died here on January 14. She was twenty-seven years old and had sung in churches and on the concert stage. In 1932 she won an audition conducted by the Atwater Kent Foundation. Her parents and two brothers survive. W. L.

John W. Worth

John W. Worth, since 1904 organist and choirmaster at the Protestant Episcopal Church of the Advocate, The Bronx, N. Y., died on January 17. He was born in Fayetteville, N. C., sixty years ago. Coming to New York when he was fourteen, he was graduated from the National Conservatory and then became organist of St. Paul's Church, The Bronx. A member of the Fortnightly Club, he founded the Bronx Opera Club.

Arturo Berutti

BUENOS AIRES.—Arturo Berutti, prominent Argentinian composer and one of the founders of the Lyric Theatre here, died on January 3. He was seventy-six years of age. W. L.

Edoardo Vitale

ROME.—Edoardo Vitale, conductor of the San Carlo Opera at Naples, died here on December 13 at the age of seventy. He formerly conducted at the Royal Opera here, at The Colon in Buenos Aires at La Scala, the Municipale in Rio de Janeiro and at Sao Paulo, Brazil. He was born in Naples, studied at the Liceo di Santa Cecilia with Eugenio Terziani and was professor of harmony there for seven years. A number of modern Italian operas had their first performances under his baton. R. P.

Mrs. Anne Gulick Faelten

BOSTON.—Mrs. Anne Gulick Faelten, concert pianist, died here on January 6. She was forty-one years old and wife of Reinhold Faelten, piano instructor. Born in Cambridge, Mass., Mrs. Faelten was the daughter of Prof. Charles B. Gulick, head of the Greek Department at Harvard. After study with Mr. Faelten, she played many concerts in this country and abroad and also appeared with the Boston Symphony Orchestra. In addition to her husband, a brother survives. K. L.

Harry Leonard Vibbard

SYRACUSE, N. Y.—Harry Leonard Vibbard, for thirty-seven years professor of organ at the College of Fine Arts, Syracuse University, died on January 14. He was graduated from this college in 1898 and, after study abroad, became a member of the faculty in 1900 and trained many organists who subsequently became prominent. A prolific composer, he wrote for organ, voice, chorus and many anthems. A thirty-second degree Mason, he was a member of Tigris Shrine here. His widow, Mrs. Cary Vibbard, also an organist, and a brother and a sister survive. H. L. B.

George Edward Shea

George Edward Shea died in New York in December. Born in Pittsburgh, Pa., he studied with Bouhy in Paris and later appeared in baritone roles in France. After an extensive operatic career, he settled in New York, and became known as an exponent of French singing methods. He was decorated by the French government and also belonged to prominent musical organizations and clubs in New York.

Harry A. Gretton

WEST ORANGE, N. J.—Harry A. Gretton, for the last decade supervisor of vocal music in the West Orange public schools, died here on January 13. He was born at Brockport, N. Y., fifty-two years ago and graduated from Brockport Normal School and the Ithaca Conservatory of Music. He also attended Columbia University. Last summer Mr. Gretton conducted a song festival for Essex County high schools at Bloomfield, N. J. He was precentor of the First Presbyterian Church, Rutherford, N. J., and before that had been the baritone at St. Luke's Episcopal Church, Brockport. Before coming here he was supervisor of vocal music in Pittsburgh, Pa., schools. His wife and daughter survive. W. W.

Joshua S. Brand

DUNDEE, SCOTLAND.—Joshua S. Brand, organist, died at his home here at the age of sixty-nine. Brand, who was born blind, was educated at the Royal Dundee Institution for the Blind and the Royal Normal College of London. Until his retirement in 1935, he was organist and choirmaster at the Wallacetown Church, Dundee. He was a teacher of organ, piano and singing, and frequently appeared on the concert stage. W. S.

(*Continued on page 48*)

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STUDIO NOTES

BRUCE SPENCER KING

Arturo D'Amico, baritone pupil of Bruce Spencer King, sang in Rigoletto, under Antonia Brico's direction, in Yonkers, N. Y., recently and also in Pagliacci at the New York Hippodrome. Mario Conti, tenor, was heard at the Lotos Club, while Margherita Inzirillo of the San Carlo Company appeared in a Brooklyn, N. Y., concert. Serge Tekar, tenor, is now touring Canada while Julian Bowman has completed a three-months series of radio programs. Mr. D'Amico is a regular soloist over WEVD. Beatrice Lindermann, soprano, also a pupil of Mr. King, was heard recently at the Biltmore Hotel, New York.

VERNON D'ARNALLE

Vernon d'Arnalle is giving a series of lectures on the operas of Wagner at his New York studio, assisted by Katherine Metcalf, dramatic soprano, and Heins Baermann, tenor. Siegfried was the opera discussed on January 25.

ETHEL GLENN HIER

Ethel Glenn Hier entertained in honor of Mrs. Edward A. MacDowell and the New York Alumnae group of the Delta Omicron musical sorority, on January 15. A short musical program was given by Fay Ferguson, Ethel Glenn Hier and Mrs. MacDowell, pianists, and Georgia Graves, contralto.

A. VERNE WESTLAKE

Seven young pianists were heard at the January 11 Fortnightly Musicale at the New York studio of Dr. A. Verne Westlake. Works of Bach, Beethoven, Schumann and modern composers were played with artistry and notable phrasing, pedaling, dynamics and emotional content. Leopoldo Gutierrez, baritone, sang several solos. F. W. R.

MARCELLA GEON

Junior and senior students of Marcella Geon recently presented a joint program. Solos were given in the junior group by Ruth Siebel, Ernest Menks, Myra Menks, Helen Kreidman, Rose Krauss, Miriam

MARCELLA GEON

Topasch, Miriam Levy and Toby Schwartz, all displaying splendid technic and colorful tone. With Marguerite Sunderman at the Hammond organ, they sang the prayer from Hänsel and Gretel.

Ruby Halletget and Eleanor Massler opened the seniors' part with a duet. Marke Budke, Mariot Guble and Marguerite Sunderman gave piano solos. Eva Lewis Smith and Dorothy Meeker provided a high spot with a Mozart sonata for two pianos. Victor Bello, Luigi le Bossi, Polly Metchik and Parker Hamlin sang, as did a trio comprising Marke Budke, Ann Brennan and Mary Wilhelmsen. Parker Hamlin, tenor, with Marguerite Sunderman at the organ and Victor Bello, violinist, assisting, closed the program. J. V.

JEAN SKROBISCH

Ida Dinkov, mezzo-soprano, sang English, German, Italian, French and Russian compositions at the January 9 recital in the New York studio of her teacher, Jean Skrobisch. She revealed intelligent interpretative ability and sang with sincerity and expression. Her competent accompanist was Addi Prohaska. F. W. R.

SIGISMOND STOJOWSKI

Manuel Ledo, pianist, heard in Town Hall, New York, on January 12, is a pupil of Sigismond Stojowski. Luisa Morales Macedo (Mme. Stojowski) was one of the four assisting harpsichordists in the Vivaldi-Bach concerto at the New York concert on January 18 of the Women's Symphony Orchestra.

BURNHAM-WRAGG

Thirty-five pianists and teachers were present at the Burnham-Wragg Piano School in Steinway Hall, New York, for Thuel Burnham's Master Class on January 11. The solo portion of the evening consisted almost entirely of Beethoven sonatas and music by Debussy. The class closed with the playing of the C minor concerto by Rachmaninoff and other numbers by the two piano team of Augusta Brown and Mrs. George Bowker. G. N.

RUTH CULBERTSON

Ruth Culbertson, pianist, played excerpts from her architectural suite, Dimensions Fugue, at a lecture demonstration for Hans Weiner on contemporary dancers at the Hotel Brunswick, Boston, Mass. Subsequently she appeared with Mary Gale Hafford, violinist, at the New York College of Music and was accompanist for the latter at her Town Hall, New York, recital. She also appeared for the Waban, Mass., Women's Club, and private concerts in New Rochelle, N. Y., and Concord, Mass.

MELANIE GUTTMAN-RICE

Cecile H. Miller, soprano, and Ellen Repp, contralto, were presented by Mme. Melanie Guttman-Rice at a recent musicale in her New York studio. Miss Repp also participated as soloist in the New York Oratorio Society presentation of Handel's Messiah and at a recital in the Barbizon-Plaza with Hazel Griggs, pianist.

JEAN BUCHTA

Private and informal class instruction has been inaugurated by Jean Buchta at her New York studio, including piano, with harmonic integration, practical harmony, for layman and for musician, and analysis of composition.

EDITH W. GAUDENZI

Elvira Helal, pupil of Edith W. Gaudenzi, who recently sang in two performances of Hänsel and Gretel in Washington, gave a concert for the Woman's Club of Glen Ridge, N. J., on January 10. Marianne Mabee appeared in Messiah at South Norwalk. Gloria LaVey, also a pupil, has been engaged by the Brooklyn Oratorio Society for The Creation.

OBITUARY

(*Continued from page 47*)

James Gray

KIRKCALDY, SCOTLAND.—James Gray, Corporation Organist, music-master of the high school, conductor of the Choral Union, and organist of the Old Church, all of Kirkcaldy, died here recently.

Mr. Gray was born in Dundee, Scotland, on August 5, 1867. As a soprano soloist he sang in a church choir at the age of eight and four years later sang the soprano solos in The Messiah with Frank Sharp's Choir, in Aberdeen, Edinburgh, Glasgow and Dundee. Later he turned to organ playing and conducting, his studies in the organ being conducted under Dr. Turner of St. Paul's Cathedral, Dundee.

In 1926, when Dame Nellie Melba visited this locality, where her father was born, Mr. Gray was invited to play to her, and the *prima donna* engaged him as her accompanist for a tour of the British provinces. W. S.

Ferdinand Himmelreich

LAUREL SPRINGS, N. J.—Ferdinand Himmelreich, blind organist, died in his fifty-eighth year at his home here on December 11. For nine years he played the organ at the Wanamaker Stores in New York and Philadelphia and at other stores and for four seasons at Haddon Hall, Atlantic City. He was also known as a pianist. His widow, a son, Kenneth H., and a stepson, Franklin K. Chandler, survive. W. L.

Adrien de Pachmann

PARIS.—Adrien de Pachmann, son of the eminent pianist Vladimir de Pachmann, died here recently. An attorney, he specialized in cases requiring knowledge of both French and American law, and frequently represented prominent New York firms. For his World War service he received the Croix de Guerre with three citations. He visited the United States in 1917-19 as counsel to the French High Commission and while there married Edith D. Sproul, who survives. I. S.

Giovanni Carmiello

NAPLES.—Professor Giovanni Carmiello, harpist, and former faculty member of the Naples Conservatory of Music, died on January 11. He was one hundred years old and formerly served as Consul General to Montenegro. P. R.

Rodolfo Falvo

NAPLES.—Rodolfo Falvo, aged sixty-three, died here on December 4. He was one of the most popular and celebrated composers of Neapolitan songs, having written and published hundreds of the pieces, many of them becoming internationally beloved. Outstanding numbers of his are Canzone Garibaldina (1914) on verses of Libero Bovio, and Dicitincello Vuie, written within recent months. W. W.

Ernestine Rey

MONTE CARLO.—Ernestine Rey, daughter of Ernest Reyer, composer of Sigurd, and widow of Charles Outray, died here at the age of eighty-nine. S. J.

Sir Henry Imbert-Terry

LONDON.—Sir Henry Imbert-Terry, music critic, historian and founder of the Junior Imperial League, died here on January 3 at the age of eighty-three. He is survived by two sons. M. K.

Nathalie de Chessin

PARIS.—Mme. Nathalie de Chessin, for many years one of the outstanding voice teachers of Paris, died here, January 1. I. S.

Mrs. Houston Dunn

PHILADELPHIA.—Mrs. Houston Dunn, former president of the Pennsylvania Grand Opera Company, died on December 20. She was fifty-seven and the former Elsie Emslie Taylor. She was interested in musical affairs for many years prior to heading the opera company in 1929. Her husband, four sons and two daughters survive. K. W.

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TEA FOR DON BASILIO.
Ezio Pinza, bass of the Metropolitan Opera, sings that role in The Barber of Seville at a matinee benefit performance on February 11, for the Smith College Club scholarship and alumnae service fund. Left to right, Nancy Marshall, Mr. Pinza and Linda Terry. (Photo by Newspictures, Inc.)

(RIGHT) *ELEANOR BERGER, American soprano, at her recital in Budapest with Dr. Otto Herz at the piano. Miss Berger has just returned to the United States after an extensive European tour.*

(BELOW) *CHARLES WILKES and RICHARD BARNES, duo-pianists from St. Petersburg, Fla., made their New York debut in Steinway Hall, on January 11. Born in the United States, they received their musical training here, their teacher being Glenna Baker Leach of Tampa, Fla.*

RICHARD CROOKS takes a look at a painting of the "Richard Crooks zinnia," grown and named in his honor by Jane Peterson, New York artist.

COLETTE D'ARVILLE, soprano, after her Town Hall, New York, recital on January 8. (Musical Courier Staff Photo.)

CHARLES NAEGELE presented a varied piano list in Town Hall, New York, on January 16. (Musical Courier Staff Photo.)

DR. D. C. DOUNIS on a visit to Phoenix, Arizona, with his former pupil, Gene Redewill.

MUSICAL NEWLYWEDS. Rose Bampton, soprano of the Metropolitan Opera, and Wilfred Pelletier, conductor of the same institution, enjoy a game of Ching Gong, or Chinese checkers, at their New York apartment. (Photo by Michael Caputo.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

Photo by Herbert Mitchell, N. Y.

VLADIMIR GOLSCHMANN

Conductor of the St. Louis Symphony Orchestra